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TAMIL CULTURE

JOURNAL OF THE ACADEMY OF TAMIL CULTURE

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The Tentative Version of the Bible or "The Navalar Version"

Rt. Rev. SABAPATHY KULANDRAN.

The translation of the Bible into Tamil has a long history ; but the version published by the Jaffna Auxiliary of the Bible Society in 1850 has an interest not merely to Christians but also to those interested in the Tamil language ; for this version is closely associated with one of the greatest Tamil scholars of all time, Arumuga Navalar.

Without claiming any special credit for himself, the present writer may confess to having played some part in the rediscovery of the edition of 1850. The version of 1871, called the Bower Version or the Union Version has been the only version known to most Protestant Christians. The text of any sacred Scripture once accepted assumes a certain place in men's outlook, so that they seldom look behind it or inquire into the circumstances leading to it. Many Christians and Hindus, however, had heard a rumour that Navalar had been associated with the project of Bible translation and therefore imagined that it was with the Bower Version he had been associated. Only some knew that it was a different version he had helped to produce ; but hardly anyone had actually seen the " Navalar Version " or knew its history.

In 1944 I was asked to give an address on the history of the Tamil Bible translation, about which at the time I knew nothing at all. When I came to know that the Jaffna edition was put out in 1850, I could scarcely believe my eyes when, on a visit to a cultured old gentleman, I discovered a large sized Bible on his shelves which had belonged to a relative of his. On looking into it and finding the text different from that of the Bower Version,

I realised I was indeed looking at the "Navalar Version" itself, which anybody who knew anything about these matters would have given a good deal to have seen. Since then the discovery in the archives of the American Ceylon Mission of "A Brief Narrative of the Operations of the Jaffna Auxiliary of the Bible Society", which gave a history of the 30 years of controversy between the Jaffna and the Madras Auxiliaries, furnished me with the background of the Version. Once one copy of a book is discovered, the discovery of others follows. I was therefore able to discover two more copies soon after. The background of this story would have gained immensely if I had been able to examine the two almyrahs full of records, minutes and memoranda bearing on the relationship of the two Societies, discovered by Dr. D. T. Niles recently at the Methodist Mission House, Jaffna. This I have not been able to do as yet.

Every attempt at translation involves a tension between the desire for faithfulness to the text in the original language and the desire to attain to correctness and purity of idiom in the language into which the book is being translated. In case of the translation of a sacred book the tension becomes all the more acute. In a sacred book not merely ideas but almost every word and phrase and every shade of meaning are matters of the utmost importance. Liberties, deviations and paraphrases for the sake of clarity, inoffensive in other kinds of translation, became heinous in regard to sacred Scriptures. So much is this case, that some religions frown upon all translations of their Scriptures. On the other hand, a translation, if it is to gain acceptance in the new language, must possess respectability of style and idiom. A Scripture couched in uncouth style, whatever be its sanctity in the original language can scarcely command sanctity in the new.

The more developed a language into which a Scripture is being rendered the greater will have to be the efforts

to arrive at a text that will keep the tension in poise, neither letting accuracy or faithfulness to the original suffer nor falling below standards of correct syntax and felicity of diction. The reason for an unflagging effort over a period of 250 years to arrive at a flawless text of the Bible in Tamil is therefore not hard to seek.

In many primitive languages the Bible has been the first book to be published. Quite often, therefore, the translators fix the script and determine the style of the language itself. The English language itself was sufficiently young for the translators of the Authorised Version of 1611 to have largely moulded the style of English prose. Though Tamil had hardly anything to boast of in the sphere of prose, the features of the language had long been fixed and its literature had become immemorial, when the Christian missionaries arrived. The labours of succeeding generations of men, whose many sided scholarship was not anything less than their religious zeal, were necessary to satisfy the conscience and literary sensitiveness of the Christian Church in an effort to arrive at a text that could be accepted without qualms.

The first edition of any part of the Bible in Tamil was published by Bartholomew Ziegenbalg, the famous German missionary, in 1715 at Tranquebar. Ziegenbalg is one of the greatest figures in the Christian missionary movement. He had a gift for languages amounting to genius. When he set foot in India at the age of 23 he had to study Danish to speak to the officers in Tranquebar, Portuguese to speak to the mixed population round the Danish settlement and Tamil to speak to the people of the land. But there were many other handicaps to face. There was no teacher who understood him, no dictionary and no simple grammar. He had to begin his Tamil studies, sitting on the ground among school children and tracing with them the characters of the alphabet. The Danish Governor and his officials were against his very presence in their midst and tried to thwart

his work in every possible way. Even his living conditions were made unbearable. Nevertheless he triumphed over all difficulties and in six years had finished his translation of the New Testament which owing to printing difficulties was published only four years later.

About his edition the Rev. J. M. S. Hooper, Secretary of the Bible Society of India for many years, and author of *Hymns of the Alvars,* says "it did not conform to the standards of classical Tamil nor was it mellifluous ; it bears plainly in its frequently almost phonetic spelling the traces of its origin in the familiar talk of the common man. But it was an intelligible and faithful translation." Father Beschi, the eminent Jesuit linguist, the author of தேம்பாவணி and many other important works ridiculed in withering language the colloquialism of the new version.

I give below some verses from Ziegenbalg's version and the corresponding ones from the Bower version of 1871. The script of Ziegenbalg has certain peculiarities all of which cannot be reproduced without a photostat. So to a certain extent the spelling is modernised, while some of the old features are retained. Note in particular some short vowels deputising for long ones.

St. Mathew 4:24

Ziegenbalg	*Bower*
அவருடைய கீததி சீரிய யெனகிற தெசததிலெஙகும பாமபிசசிருநதபடியினாலெ நொககககாடுகளை யனுபவிககிற பொகளையும பல பல விசாதிகளினாலெயும துனபஙகளினாலெயும கஷததிபபடடவாகளையும பிசாசு பிடிததிருநதவாகளையும பிசாசினாலெ வாதிககபபடடவாகளையும காலகை வழஙகாத வியாதிககாறறையும அவாணடையிலெ கூடடிககொணடு வநதாாகள வா இவாகளுககு ஆரொககியததைக கொடுததருளினாா	அவருடைய கீர்த்தி சீரியா எங்கும் பிரசித்தமாயிற்று. அப்பொழுது பலவித வியாதிகளையும் வேதனைகளையும் அடைந்திருந்த சகல பிணியாளிகளையும் பிசாசு பிடித்தவர்களையும் சந்திர ரோகிகளையும், திமிர்வாதக்காரரையும் அவரிடத்தில் கொண்டு வந்தார்கள் ; அவர்களைச் சொஸ்தமாக்கினார்.

ST. MATHEW 5 : 1

அவா செனஙகளைப பாதது கொ ணடிருகக செயதெ ஒரு பறுபத தன பெரில எறி பொனா வவடதத திலெ உனககாநதிருநதபொது அவருடைய சீஷாகள வரணடை யிலெ செநது வநதாாகள	அவர் திரளான ஜனங்களைக் கண்டு மலையின்மேல் ஏறினார்; அவர் உட்கார்ந்தபொழுது அவ ருடைய சீஷர்கள் அவரிடத்தில் வந்தார்கள்.

CORINTHIANS 13 : 1

நான மனுஷருடைய பாஷை களையானாலும சமமனசுகளுடைய பாஷைகளையானாலும பெசினாலும யெனககு சினெகமிலலாதபொனால சததஙகுடுககிற பஞசலொகம பொலெயானாலும கீணின கிணி னெனகிற மணி பொலெயானாலு மிருககிறென	நான் மனுஷர் பாஷைகளையும் தூதர் பாஷைகளையும் பேசினாலும், அன்பு எனக்கிராவிட்டால், சத்த மிடுகிற வெண்கலம் போலவும், ஓசையிடுகிற கைத்தாளம் போல வும் இருப்பேன்.

Another Tranquebar missionary, called Schultz completed Ziegenbalg's translation of the Old Testament and published it in 1728. But Schultz version has no significance in the history of the Tamil Bible and is chiefly remembered for some curious and infelicitous renderings. Nor is the translation of the New Testament put out by the Dutch Government in Ceylon in 1759 an important contribution to the task of accurate translation. It does not belong to the main stream of the process of translation, and is noteworthy chiefly as coming from Ceylon, where it is recorded the majority of people at the time spoke Tamil.

The most substantial achievement for a long period in the field of Bible translation, still holding its own within a considerable circle of Christians in India, was that by Phillip Fabricius. Like Ziegenbalg and Schultz, Fabricius was a German who came out under the Tranquebar mission. He arrived in India in 1740 at the age of 27 and remained there for 51 years, never going home and never marrying. Fabricius was a saint whose lot was cast in troublous times; for this was a period when the French

and the English were struggling for supremacy and Haider Ali swept over the Carnatic plains, carrying fire and sword. Fabricius not merely had linguistic abilities but great literary sense and discretion. Up to date the Lutherans continue to use his version ; and the Bower version, which is the Authorised Version of Tamil Protestants, made it practically its basis, departing from it only under strong necessity. The revisers of 1871 have recorded that, particularly with regard to the Old Testament, they found Fabricius more faithful to the original text than the English Authorised Version. But Fabricius had all the conservatism of a German Biblical Scholar ; and his desire to maintain undeviating faithfulness to the Hebrew and Greek frequently led him into expressions that from a literary point can only be regarded as unfortunate.

Therefore, the Bible Society which came into being early in the 19th century and was independent of Governments and missionary organisations chose Rhenius, a German, who had taken up work under the Church Missionary Society to work on the version of Fabricius and purify its idiom. His New Testament came out in parts between 1827 and 1833. The style was limpid and clear ; but the correspondence to the original was not as strict as that of Fabricius.

There were now many versions and revisions of those versions in circulation ; but each seemed defective from some point of view and none therefore secured general approval. In Ceylon in the meantime owing to the " difference of languages and extreme difficulty of communication, and the almost complete dissimilarity in the population of the south of the Island and the north ", an Auxiliary of the Bible Society had been set up in Jaffna, independent of the one in Colombo. During the same year the Jaffna Committee wrote to the Madras Committee, suggesting that both should co-operate in preparing a uniform version. The next year Mr. P. Percival, one of the members of the

Jaffna Committee, visited Madras. The Madras Committee proposed that Jaffna should undertake the task of preparing such a version, but offered to give a fair opportunity for its circulation in India. Thus the Madras Committee left Jaffna to shoulder the work, reserving to itself the right to judge of its merits and approve or reject accordingly.

In spite of the readiness with which the assignment was offered, on two grounds there seem to have been misgivings about the ability of Jaffna to discharge the task satisfactorily. It was believed by some that the Tamil of Ceylon differed from that of South India. The committee in Jaffna replied: We are at a loss to conceive how the committee (in Madras) could make the assertions in the presence of the fact that all the works in South India and North Ceylon are the same; all classics are from the same seats of Tamil literature on the continent; we study the same books without an exception. Meeting the same objection some time later, the Jaffna Committee said that missionaries who had held such a notion when they were in India had given it up, when they paid a visit to Ceylon. It said "We grant that there may be some disparity in the vocal enunciation of several letters and even of some verbal terminations, but these are so trifling as not to merit a name; they certainly do not appear in the written language." After pointing to a considerable bulk of Christian literature used in common in India and Ceylon, the Committee adds "The language is one; and much more thoroughly than you are at present prepared to admit."

The other ground was the geographical smallness of Jaffna. On this score it was doubted whether there would be sufficient talent available in the Peninsula to discharge such a heavy responsibility. But small as the field was, Jaffna at the time had a tremendous fund of scholarship to draw from, both on the side of Western missionaries, as well as on that of Jaffna Tamils. Among the American

Missionaries were Levi Spaulding, whose scholarship commanded respect on both sides of the Palk Straits, H. R. Hoisington, well known for his translation of and commentary on *Sivagnāna Bōdham,* Samuel Hutchings, a good scholar in Hebrew, and Daniel Poor, the Principal of the far-famed Batticotta Seminary. The foundation of the Batticotta Seminary in 1823 with a view to giving collegiate education was a great event in the field of higher learning in the East. It may be remembered that the first two graduates of the Madras University went from the Batticotta Seminary. So that, on our own side also there were men of great learning both in English and Tamil. There was Arnold Sathasivampillai, whose *Galaxy of Tamil Poets* was a standard work on the subject; Evarts Kanagasabaipillai, author of *Thiruvakupuranam,* Wyman Cathirvelpillai, author of *தமிழ்ச் சொல் அகராதி*, Muthukumaru Sithamparapillai, better known as William Nevins, author of the first work of Logic in Tamil (*நியாய இலக்கணம்*). Probably these and quite a few others among Tamils were constantly consulted. They are, however, not mentioned by name, as Western scholars of those days had a firm opinion that work of Eastern scholars could certainly be availed of, but that their names were scarcely worth mentioning. The record merely says that native pundits or assistants also helped.

But the person chosen to be chief translator was Peter Percival, an Englishman. He had arrived in North Ceylon in 1826 and in 1829 was able to write " I feel little difficulty in preaching in Tamil. I find equal liberty as well in my colloquial intercourse with the people. For this gift I cannot be too grateful to the Father of Lights." His English-Tamil Dictionary " is still perhaps the best available of its sort." He has been called the greatest Tamil Scholar ever produced by the Methodist Church. At the time of his becoming chief translator, Peter Percival was chairman of the North Ceylon District of the Methodist Church.

Percival's chief assistant in this enterprise was K. Arumugam, who later came to be called Arumuga Navalar. Navalar had been born in 1822 and had enrolled as a student in Percival's school at the age of 12. Percival was so impressed with the youngster's attainments that he made him a teacher at the age of 16. In this capacity he taught English in the lower classes and Tamil in the higher classes. His learning soon acquired legendary proportions. Besides the above two languages he also knew Sanskrit. There seems to have been hardly anything in Tamil which he had not read. His biographer records that he learnt in one year what others took 10 years to learn. He is said to have known the 32 "*Vithais*" and the 64 "*Kalais*", a knowledge of which entitles a person to be called a poet. His subsequent career, after leaving Percival's School in 1850 has put him among the greatest scholars of Tamil literature who ever lived. Perhaps his labours in the field of Saivite religious revival are as responsible for his fame as his labours in the field of literary revival. So great has his prestige been in the world of Tamil scholarship, that publishers in Madras till recent times considered it a sufficient mark of the worth of a book that it had been looked over by the student of a student of Arumuga Navalar. C. W. Thamorampillai, himself a giant in the field of Tamil scholarship about 70 years ago and a colleague of Navalar, has said of him:

> நல்லைநக ராறுமுக நாவலர் பிறந்திலரேற்
> சொல்லுதமி ழெங்கே சுருதியெங்கே—யெல்லவரு
> மேத்துபுரா ணாகமங்க ளெங்கேப்ர சங்கமெங்கே
> யாத்தனறி வெங்கே யறை.

The Jaffna version had one important advantage over all previous Tamil versions. Those of Ziegenbalg, Schultz, Fabricius and Rhenius had all been produced by individual translators, whatever help they might have got from pundits and assistants. The Jaffna version was the first that was produced by a committee. While Percival was chief

translator, there was a committee of competent scholars laying down policy, guiding, supervising, making decisions about the translations of important words, correcting and reviewing each part in the light of the whole, and contributing their distinctive knowledge to the common pool. After the Tentative Version the preparation of every accredited Tamil Version has been in charge of a committee.

Right at the outset, a resolution of the Madras Auxiliary made in 1841 almost tied the Jaffna Committee hand and foot, by laying it down that the new translation should stick to the English Authorised Version of 1611. So great has been the part played by the Authorised Version, otherwise known as King James' version, (after King James I of England, in whose reign it was produced) in the life of the British nation, that to many its text is as inspired as the original. There is even a humorous story of an old lady who called it St. James' Version. The Madras Committee therefore ruled that the Tamil translation should retain "its (that of the Authorised Version) position of words, arrangements of sentences and punctuation in so far as the sense is or can be affected thereby ; that when the sense of the English Version appears to have been designedly left doubtful, such doubts shall as far as possible be retained in the translation." The reason for this, said the Madras Auxiliary, was that it wanted a standard text that would be universally accepted. A strict observance of the rule laid down by the Madras Committee would of course have produced a piece of sheer linguistic barbarism. The Jaffna missionaries therefore, decided to undermine the authority of Madras by writing to the British and Foreign Bible Society in London and to various missionaries throughout South India. Almost every missionary appealed to agreed that such a resolution would make any translation quite impossible. The Jaffna missionaries also made the discovery that there were persons on the committee in Madras who had no knowledge of the Tamil language. As a result

of the agitation set afoot, the Madras Committee, on the proposal of Rev. Miron Winslow of Dictionary fame (who himself had laboured in Jaffna for a long time), modified its earlier resolution as follows :—

> That the translation be made from Greek and Hebrew originals and that as to the meaning of any particular passage the English version be made the standard of reference of highest authority, and that in no case should a deviation from the English version be allowed unless approved of by two-thirds of the committee.

The Society in London supported the stand taken by Jaffna and approved of the modified resolution of Madras.

With the approval of both Madras and the parent Society in London the version of Rhenius was made the basis of the new translation. Since as far as faithfulness to the original was concerned, the Jaffna Committee was going to translate from Hebrew and Greek, it was felt that they could start where Fabricius had started, and not be guided by him ; but since however they were striving to attain to a literary style acceptable to those who spoke Tamil, it was felt that the perspicacity and clarity of Rhenius were more worthy of being made the basis.

From the end of 1845 Mr. Percival relinquished all other work and devoted himself entirely to the work of translation. He devoted six hours every day to the regular work of translation with his "native assistants", in addition to the time occupied in miscellaneous references, the reading of the manuscript and general reading connected with the undertaking. There was a weekly meeting of the Revision Committee. As each book of Scripture was finished, copies were struck and sent out over a wide field for comment and criticism.

It was agreed, as the translation proceeded that the work of the Jaffna Committee was not to be final, and that a Revision Committee consisting of members both from Jaffna and from South India should sit on it, to secure a

standard version that would obtain currency on both sides of the Straits. For this reason it was decided to consider the Jaffna version a tentative one; and this is the name by which it has come to be known in the history of the Tamil Bible. Mr. Caldwell, author of *A Comparative Grammar of Dravidian Languages,* and one of the greatest scholars of the Tamil language who has ever lived, and himself a great contributor to a later version of the Bible and Mr. Sargent, also a very great Tamil scholar, both of whom were to become Bishops later, wrote to the Jaffna Committee highly commending the new version. But word had begun to reach Jaffna of the disfavour it was arousing on the continent.

On October 21st 1850 the committee finished its labours and presented an entire copy of the Bible to the Madras Auxiliary. The Madras Committee passed a resolution recording its thanks to Mr. Percival who had been 14 years on the work; and set up a committee of six people to look over the Tentative Version and pave the way for a standard version. Sub-committees were set up in Tanjore, Tinneveli, Madura, Travancore and Ceylon. Each missionary in Tamil speaking areas was supplied with copies for distribution among all competent assistants for the purpose of getting their opinion. Copies were also sent " to Christian friends as are acquainted with Tamil and may be likely to aid the object."

It is desirable here to compare and contrast the Tentative version with other Tamil versions and examine some of its features.

A whole article may be written on the different names employed to translate the word " God " in the different versions. The possibility for such diversity arose, because in the Tamil language no common noun had become inseparably associated with the name of God. The commonest practice in Hindu worship has been to use personal

names. The term Brahma does not have the significance either in Sanskrit or in Tamil which would have conveyed the Christian connotation aright. In Sanskrit it refers to a Deity without qualities. In Tamil it refers to one of the *Tirumoorthis,* inferior to Siva. *Nikandu* has many common names for God. These are attributive and general. Quite a few of them are often applied to human beings.

Christian translators, when they came into the field, therefore, had a wide choice of common nouns. The Portuguese in the 16th century did not translate the Bible but in their Tamil books of devotion and doctrine used the term தம்பிரான் (the Absolute) in reference to God. Ziegenbalg used the term சர்வேசுரன் (the Almighty). This term is still retained by Roman Catholics. Fabricius used the term பராபரன் (Lord of Heaven). This was retained by all Protestants till the Tentative Version, and is still used by the Lutherans. There are two words used as common nouns to denote the names of God in the originals of the Bible viz. : *Elohim* in Hebrew and *Theos* in Greek. Elohim is plural of the term " El " which is applied to any god in the Semitic languages. When the Hebrews spoke of Almighty God they used Elohim as an honorific plural to denote Him. Theos in Greek and Deus in Latin are related to the Sanskrit derivative தேவன் and are all associated with light. The term தேவன் is the one used in the Tentative version for God.

There has been much criticism of the use of this term ; as in Tamil it is used not so much in reference to the Almighty but to any god. Some have put down its use to the lack of sufficient knowledge on the part of the missionaries. Others have attributed it to the aforethought malice of Navalar, whose mother, it was said, had instructed him, when he undertook to help Percival not to teach the correct word " Īśwaran " to the Christians. As against the truth of this story, it might be urged that the Christians already possessed the secret in the word சர்வேசுரன்.

Perhaps the truth of the matter is that the term தேவன் best represents the etymological background of both Elohim and Theos. Though the Bower Version of 1871 (also called the Union Version) retained the term, both the Larsen Version of 1936 and the more recent Monahan Version have substituted கடவுள் to eliminate the ambiguity of the word தேவன்.

Besides the common noun Elohim the Hebrew also uses another term in reference to God, which is His proper name. This word was originally pronounced *Yahweh.* But in course of time, owing to the command against using the name of God in vain, people began to shrink from actually pronouncing the word, and when they came to it in a text, said *Adonai,* "the Lord". Hebrew is a language in which originally only the consonants were written. Later when the pronunciation of words was becoming doubtful, after the dispersion of the Jews from Palestine, the vowels were inserted in the form of dots and dashes above or below the consonants. So it came about that the vowel points of the word Adonai were inserted under Yahweh; and the word in later times came to be pronounced Jehovah. The Septuagint (the Greek translation of the Old Testament done by the Jews before the Christian era) had followed the Jewish practice and used the word *Kurios* meaning "Lord" for Yahweh; and The Vulgate of St. Jerome, published at the beginning of the 5th century did the same. All European versions, under its influence, have followed suit.

Absolutely the first decision that the Jaffna missionaries made, when they set about translating the Bible, was to transliterate the proper name of God, to avoid, they said, idolising a word, and "setting it up into an unpronounceable tetragrammation." There is a learned memorandum extant submitted to the Madras Auxiliary when the Union Version was being prepared, probably written by Spaulding, protesting against its intention to

reverse the action of the Jaffna Committee by using the term "Lord". The Union Version reverted to the translation done by Fabricius, who had used the word கர்த்தர் from the Sanskrit kṛ meaning "doer". So vehement were the Jaffna missionaries about the matter, that the committee in charge of the Union Version (now in use in all Protestant Churches except the Lutheran) undertook by an agreement, in 1869 to print the term கர்த்தர் in bold characters, to show that it really stands for a proper name. Larsen went back to the Tentative in this matter; but Monahan has adopted the general practice.

A look at a few more features, somewhat minor in character, may be interesting. The practice of having forms of the auxiliary verb "to be" as a copula between subject and complement is bad grammar in Tamil. Fabricius, however, always commits this Solecism. The Tentative avoids it. In the 23rd Psalm Fabricius has கர்த்தர் என் மேய்ப்பராயிருக்கிறார். The Tentative has யெகோவா என் மேய்ப்பர். Though Bower goes back to Fabricius in this respect, subsequent versions have followed the Tentative. In translating the word "light" the Tentative sided with Rhenius and said ஒளி where Fabricius had said வெளிச்சம். Bower went back to Fabricius, but Larsen and Monahan use both words. The Tentative has been alone in Tamil in translating the exclamation "behold" with due regard to etymology. Fabricius had translated it இதோ. The missionaries of 1850 said "Behold" has a verbal origin; whereas they said "இதோ" was made up of a noun இது+ஓ a particle of doubt, surprise or interrogation." Where Fabricius had இதோ லோகத்தின் பாவத்தைச்சுமந்து தீர்க்கிற பராபரனுடைய ஆட்டுக்குட்டி, the Tentative has பாருங்கள் உலகத்தின் பாவத்தைச் சுமந்து தீர்க்கிற தேவ ஆட்டுக்குட்டி. Everybody else, however, has followed Fabricius in the matter. For translating the word "Woe" all other versions use ஐயோ. The Tentative uses ஐயோ ஆபத்து வரும். The adjective "blessed" is translated பாக்கியவான்கள் by every one from Ziegenbalg downwards

(except Mr. Gnanapragasam, who in a single handed effort in 1922, to give the Bible a literary flavour, uses the word found in the Sanskrit and Hindi versions and renders it தன்னியர்கள்). The Tentative translates it by வாழ்வுடையவர்கள்.

Let us now notice some samples from the Tentative version as against the Bower version :

Psalm 100

The Tentative

பூலோகத்தாரே, நீங்களனைவரும் யெகோவாவை நோக்கி ஆனந்த முழக்கமிடுங்கள்.— மகிழ்ச்சியோடே யெகோவாவுக்கு ஆராதனை செய்யுங்கள்; துதி பாடிப்பாடி அவர் சந்நிதியிற் செல்லுங்கள்.— யெகோவாவே தேவன், நம்மை சிருட்டித்தவர் அவர், நாமல்ல; நாம் அவர் சனம், அவர் மேய்க்கும் ஆடு; இதையுணர்ந்து கொள்ளுங்கள் — துதியுடனே அவர் வாசல்களிலும், வாழ்த்துதலுடனே அவர் பிராகாரங்களிலும் பிரவேசியுங்கள் — யெகோவாவே தயாபரர்; அவர் தயை என்றுமுள்ளது; அவர் சத்தியந் தலைமுறைதோறும் நிற்கும்; ஆதலால் அவரைத் துதித்து அவருடைய நாமத்தை வாழ்த்துங்கள்.

Bower

பூமியின் குடிகளே, எல்லாரும் கர்த்தரைக் கெம்பீரமாய்ப் பாடுங்கள். மகிழ்ச்சியோடே கர்த்தருக்கு ஆராதனை செய்து ஆனந்த சத்தத்தோடே அவர் சந்நிதிமுன் வாருங்கள். கர்த்தரே தேவனென்று அறியுங்கள்; நாம் அல்ல, அவரே நம்மை உண்டாக்கினார்; நாம் அவர் ஜனங்களும் அவர் மேய்ச்சலின் ஆடுகளுமாயிருக்கிறோம். அவர் வாசல்களில் துதியோடும், அவர் பிராகாரங்களில் புகழ்ச்சியோடும் பிரவேசித்து, அவரைத் துதித்து, அவருடைய நாமத்தை ஸ்தோத்திரியுங்கள். கர்த்தர் நல்லவர், அவருடைய கிருபை என்றென்றைக்கும், அவருடைய உண்மை தலைமுறை தலைமுறைக்கும் உள்ளது.

Acts 14 : 15, 16

The Tentative

மனுஷரே, ஏன் இப்படிச் செய்கிறீர்கள், நாங்களும் உங்களைப் போலப் பாடுஅனுபவிக்கிறமனுஷர். நீங்கள் இந்த மாயைகளை விட்டு, வானத்தையும், பூமியையும், சமுத்திரத்தையும், அவைகளிலுள்ள யாவையுஞ் சிருஷ்டித்த சீவனுள்ள தேவனிடத்திற்குத் திரும்பும்படி, உங்களுக்குச் சுவிசேஷமாய் சொல்லுகிறோம்.

சென்ற காலங்களில், சருவ தேசத்தாருந் தங்கள் தங்கள் நெறிகளிலே நடக்க இடங்கொடுத்தார்.

Bower

மனுஷரே, ஏன் இப்படிச் செய்கிறீர்கள்? நாங்களும் உங்களைப் போலப்பாடுள்ள மனுஷர்தானே; நீங்கள் இந்த வீணான தேவர்களை விட்டு, வானத்தையும் பூமியையும் சமுத்திரத்தையும் அவைகளிலுள்ள யாவற்றையும் உண்டாக்கின ஜீவனுள்ள தேவனிடத்திற்குத் திரும்ப வேண்டுமென்று உங்களுக்குப் பிரசங்கிக்கிறோம். சென்ற காலங்களில் அவர் சகல ஜனங்களையும் தங்கள் தங்கள் வழிகளிலே நடக்கவிட்டிருந்தும்,

ACTS 17: 23–27

The Tentative	*Bower*
நான் உலாவி, நீங்கள் பூசிக்கும் பொருள்களைப் பார்த்தபொழுது, "அறியப்படாத தேவனுக்கு" என்றெழுதப்பட்டிருந்த ஒரு வேதிகையைக் கண்டேன். நீங்கள் அறியாமற் பூசிக்கும் அவரையே நான் உங்களுக்கு அறிவிக்கிறேன்.—உலகத்தையும், அதிலுள்ள யாவையுஞ் சிருஷ்டித்த தேவன், வானத்திற்கும் பூமிக்கும் அதிபதியாதலால், அவர், கையாற் செய்யப்பட்ட ஆலயங்களில் வாசஞ் செய்கிறதில்லை;—யாதாயினும் ஒரு பொருள் தமக்கு வேண்டுவதாக மனுஷருடைய கையினாற் பணிவிடை கொள்ளுகிறதுமில்லை,—அவர் சீவனையும், சுவாசத்தையும், மற்ற யாவையுஞ் சமஸ்தருக்குங் கொடுத்திருக்கிறாரே, பூமண்டலத்திலெங்கும் வாசமாயிருக்கும்படி, ஒரே இரத்தத்தினின்று மனுஷ சாதியார் யாவரையுஞ் சிருஷ்டித்து, நம்மில் ஒருவருக்குந் தூரமல்லாத தேவனாகிய தம்மை அவர்கள் தடவியடையத்தக்கதாக—தம்மைத் தேடும்படி அவர்களுக்காக முன் தீர்மானிக்கப்பட்ட காலங்களையும், வாசஸ்தான எல்லைகளையும், நிரூபணம் பண்ணினார்.	எப்படியென்றால், நான் சுற்றித் திரிந்து, உங்கள் ஆராதனைக்குரியவைகளைக் கவனித்துப் பார்த்தபொழுது, அறியப்படாத தேவனுக்கு என்று எழுதியிருக்கிற ஒரு பலிபீடத்தைக் கண்டேன்; நீங்கள் அறியாமல் ஆராதிக்கிற அவரையே நான் உங்களுக்கு அறிவிக்கிறேன். உலகத்தையும் அதிலுள்ள யாவற்றையும் உண்டாக்கின தேவனானவர் வானத்திற்கும் பூமிக்கும் ஆண்டவராயிருக்கிறபடியால் கைகளினால் கட்டப்பட்ட கோவில்களில் அவர் வாசம் பண்ணுகிறதில்லை. எல்லாருக்கும் ஜீவனையும் சுவாசத்தையும் சகலத்தையும் கொடுக்கிற அவர், தமக்கு யாதொன்று தேவையானதுபோல, மனுஷர் கைகளால் பணிவிடை கொள்ளுகிறதுமில்லை. மனுஷ ஜாதியான சகல ஜனங்களையும் அவர் ஒரே இரத்தத்தினாலே தோன்றப்பண்ணி பூமியின் மீதெங்கும் குடியிருக்கச் செய்து, முன் தீர்மானிக்கப்பட்ட காலங்களையும் அவர்கள் குடியிருப்பின் எல்லைகளையும் குறித்திருக்கிறார். கர்த்தராகிய தம்மை அவர்கள் தடவியாகிலும் கண்டுபிடிக்கத் தக்கதாகத் தம்மைத் தேடும்படிக்கு அப்படிச் செய்தார்; அவர் நம்மில் ஒருவருக்கும் தூரமானவரல்லவே.

What was Navalar's part in the translation ? Navalar's biographer Suddhananda Bharati says that the version turned out under Percival's supervision was really Navalar's handiwork. Every chief translator uses an assistant who is not merely well versed in the language into which the translation is taking place, but if possible, one who speaks it as his mother tongue. The face of William Carey's Bengalee assistant is very familiar from a well-known picture. It would be interesting to know what Carey did for assistance in regard to the other languages, as he translated the Bible or the New Testament into 40 different languages.

The fact that he probably had to work without such assistance is perhaps the reason why, except the Bengalee translation, all others have now been superseded. One Rajacopal was the chief assistant of Bower; and G. S. Duraiswamypillai was the assistant of Larsen. I believe mostly the chief translator, after looking at the original in Hebrew or Greek would, if he were an Englishman or American, look first at the English Version and then at any earlier translation available in the language into which he is translating; point out where he wants to differ from the existing translation and give his own rendering. It will then be the task of the assistant to couch the rendering in good idiom. One may say that while the commodity belongs to the chief translator, the wrapping is contributed by the assistant. But on the other hand, it may be pointed out that the commodity is already in the text, and is not produced by the chief translator. That both, the chief translator and his assistant play an important part is obvious. The contribution of the assistant need neither be minimised or exaggerated. But since the wrapping must necessarily be his, it is obvious that the style largely results from his influence.

Bharati gives an account of Percival's trepidation, before going to Madras with Navalar to submit the new version, and the assurance Navalar gave him that he would be able to meet all objections. The incident is probably true, though the vividness of the conversation owes something to the biographer's imagination. The version was referred to the greatest Tamil scholar of the day then in Madras, Maluvai Mahalinga Iyer. Besides being a scholar of Tamil, he also had a good knowledge of English. Mahalinga Iyer is said to have been delighted at the style of the new version and pronounced it flawless. It is said that he was quite surprised that Jaffna could produce such good Tamil. Dr. Miron Winslow, the compiler of the monumental Tamil Dictionary which bears his name, then Editorial Secretary of the Madras Auxiliary of the Bible

Society, also sometime later declared that while Fabricius was deficient in idiom and Rhenius was too periphrastic, the Tentative version adhered more strictly to the original than Rhenius and was more idiomatic than Fabricius.

The real judges of the new version, however, were not scholars but the buyers. The version was sent up to the various local committees for their opinion ; and from the two committees, those of Tanjore and Tinnevelli, came very decided objections to the new version. And the Christians of Tanjore and Tinnevelli comprised three-fourths of the Tamil Christian community of the day. The Secretary of the Madras Auxiliary records on 23rd September 1852 that, while he had received most favourable opinions of the new version from brethren well acquainted with the language, " a numerical majority of the Tamil missionaries on the continent manifested a decided preference for the older versions."

There were two chief objections raised in Madras about the Tentative version. One was that it did not stick closely to the original. It was said that instead of combining the excellencies of Fabricius and Rhenius, it had merely combined the peculiarities of Jaffna Tamil and Indian Tamil. Years later, when the Madras Auxiliary drew up an account of the proceedings connected with the Union Version, it was sufficiently ill-advised to incorporate this remark into the report, as if it was its own judgment. In view of strong protests from Jaffna, it hastily modified the passage and attributed the remark to others. The criticism about fidelity had already been met by Dr. Winslow, who considered it actually superior even to Fabricius in that respect. But the point to remember is that Percival's committee had been asked not to depart from the English Authorised Version. The committee therefore acted as if its adherence to the English version would be the criterion by which its work would be judged. The dislike for the new version was occasioned not because it deviated from

the originals, but because it departed from Fabricius. Fabricius had been in the field for more than 70 years and his text had acquired a certain status, if not sanctity, in the minds of Christians.

The second criticism was that it was too heavily loaded with Sanskrit words. The Jaffna missionaries reserved their answer till they could demolish this argument. When the Madras Auxiliary had almost finished their version to supersede the Tentative, the Jaffna committee selected one book, as an instance, to drive home its point, and showed that in the Gospel of St. Mathew, the Tentative had 14,965 words out of which 2,994 were of Sanskrit origin, while Bower had 15,575 words of which 2,856 words were of Sanskrit origin. The missionaries were able to ask " What then is the force of the objection against the Tentative Version ? ".

When the preparation of the Tentative Version was drawing to a close, on a visit to Madras, Mr. Spaulding had been able to note the growing suspicion about it, and had recorded his opinion that it was due to the idiomatic character of the new version. He commented saying " many of our esteemed brethren have not gone beyond the work of Europeans in forming a standard of style ; and most of the native Christians, with whom I have had to do, have formed their theological language from the Fabricius version of the Bible ".

That the Tentative Version is a noble piece of work is undeniable. Its diction has a stateliness about it, which gives it a place as literary work. But a sacred Scripture, while certainly it will lose much by bad idiom, does not fulfil its purpose merely by preserving good idiom. It aims at something far more important than being literary work. A literary work is cherished by scholars and men of learning, literary taste and discrimination. A sacred Scripture ought to have universal appeal. It is meant to be cherished

by the high and the low. It may be said about a Scripture that its doctrines and ethical demands are above the standards of the common man; but if it be said that its language is above him, then it has failed to achieve its fundamental aim. Students of languages know how the Scriptures in each language are about the easiest books in it. The *Gita* and the earlier *Upanishads* have a stark simplicity about them. It is impossible that Navalar should have been unacquainted with them; but his Sanskrit reading seems to have been chiefly in Saivite literature, which is less well known and more difficult. It is therefore, not unnatural that with Navalar a certain majesty and literary flavour should have been a more important consideration than simplicity. The Bower version which succeeded the Tentative, though very inferior to the Tentative in idiom, succeeded in establishing itself more firmly in people's affections, because it possessed this fundamental characteristic.

Looking at the Tentative Version in the perspective of history, what have been its main results? In the first place, the fact that they had the Tentative version before them to consult, enabled Bower and his colleagues, especially because of sixteen years of prodding by the Jaffna missionaries, to improve materially on Fabricius. But more particularly, has its consistent striving after purity of idiom been a strong influence on Bower's successors. The literary sensitiveness of the Indian Christian community has sufficiently advanced in this century to insist that literary considerations should not be allowed to fall into the background. The Larsen Committee paid so much attention to this demand that its version aroused the same kind of opposition that the Tentative had encountered. Realising that they were handling a very delicate task, Larsen's successors have made a conscientious effort to arrive at chasteness of idiom, while not departing too obviously from the familiar sounds of the old accepted version. Therefore, it cannot be denied that the Tentative has left its mark

permanently on the process of Bible translation, by its insistence that even a text of Scripture should not ignore rules of grammar and syntax; that in fact it should not ignore them, because it is a text of Scripture.

Odd as it may seem, however, the association of Navalar with the project of Bible translation had greater influence on Saivism than on Christianity. Percival's introduction of Navalar into the workings of the Christian missionary movement gave him an inside knowledge of how a religion is best propagated in modern conditions. His introduction into the literary circles of South India gained him many important contacts on the continent. With these invaluable helps he severed his connexion with Percival's school soon after the publication of the Tentative version and embarked upon a campaign of breathless zeal for the revival of Saivism throughout South India and Ceylon, that ended only with his death in 1879.

Some Similes from Kambar

C. R. MYLERU.

It is one of the characteristics of great poets to use similes in their writings. This can be verified from the works of great world-poets like Homer, Milton, Dantē, Vālmīki, Kambar and Bhārathi. These similes are not only lovely by themselves, but they also illustrate and make the points under discussion or description more appealing and interesting. In our country these similes or as they are called *Upamānas* and *Upamēyas* are considered to be a separate kind of decoration for literature and have been treated as such by poets. That is why it is considered necessary for poets to introduce suitable similes in their works wherever possible. Thus it is possible to collect the similes of poets like Vālmīki and Kambar separately for the sake of their own beauty and charm, and they make an exceedingly fine study indeed.

The great Kambar uses grand similes in the course of his *Rāmāyana* in the best tradition of our literary men. They are beautiful by themselves and they also illustrate and explain the points he wishes to clarify. They could be compared with Homer's long-tailed similes which are used magnificently by the Greek poet. Milton, too, uses his similes in an equally effective manner in his great work, *Paradise Lost.* When we go through Kambar's similes we are naturally reminded of the similes used by Homer and Milton.

Homer's similes are well-known and they are scattered widely in the course of his great epics *The Iliad* and *Odyssey.* An outstanding instance among the similes is the one which describes the number and variety of the Greek soldiers who set foot on the soil of Ilium and stormed

Troy ; it occurs in the words of the Trojans who watched the Greeks land to attack Troy, from their battlements.

Of course Milton's similes are great and they are found in plenty in his *Paradise Lost* and *Paradise Regained.* Just to give one or two examples in Book I of *Paradise Lost,* Milton describes the huge length of Satan's size lying chained to the burning lake in Hell after his fall. His head was uplifted and his eyes blazed sparkling when he spoke to his nearest mate. Now comes the simile :—

> " His other parts besides,
> Prone on the flood, extended long and large,
> Lay floating many a rood, in bulk as huge,
> As whom the fabled name of monstrous size,
> Titanian, or Earthborn, that warred on Jove
> Briareos or Typhon, whom the den
> By ancient Tarsus held, or that sea-beast
> Leviathan, which God of all His works,
> Created hugest that swim the ocean stream ;
> Him, haply, slumbering on Norway foam,
> The pilot of some small hight-foundered skiff
> Deeming some is land, oft, as sea-men tell,
> With fixed anchor in his scaly rind,
> Moors by his side under the lee,
> While night invests the sea, and wished — to morn delays ;
> So stretched out huge in length the Arch-Fiend lay,
> Chained on the burning lake."

Take for example this one in Book II describing the flight of Satan through the caverns of Hell towards its gate to go to Earth to tempt and seduce man :—

> " As when far-off at sea a fleet descried
> Hangs in the clouds by equinoctial winds
> Close—sailing from Bengala, or the isles
> Of Ternate and Tidore, whence merchants bring
> Their spicy drugs ; they on the trading-flood
> Through the wide Ethiopian to the Cape,
> Ply stemming nightly toward the pole : so seemed
> The far-off flying-Fiend."

We here incidentally note the euphonious use of proper names by Milton.

Now let us turn to a few examples of Kambar's similes. The first example is from Bālakhandam, *Thātakai Vadhai Padalam.* The context is this :—

Viswāmithra is proceeding to his forest with Rama and Lakshmana following him to help him in the conduct of his sacrificial rites peacefully. Then they have to pass through a desert-land. Kambar describes the arid and parched appearance of the land in the following lines and incidentally employs a fine simile to illustrate the nature of the desert land. This is how the stanza runs :—

> "தாவரும் இருவினை செற்றுத் தள்ளரும்
> மூவகைப் பகையரண் கடந்து முத்தியில்
> போவது புரிபவர் மனமும் பொன்விலைப்
> பாவையர் மனமும்போலப் பசையும் அற்றதே."

The general meaning of the passage is :—

"The sage's mind is free from thoughts of good and evil and their results. His mind is also able to cross the three-fold barriers of love, anger and desire and it goes along the path of salvation; his mind is absolutely free from all kinds of attachment to anything worldly. Similarly, the mind of the prostitute is utterly free from all thoughts of kindness and attachment to anyone. In the same way the desert-land through which they passed was free from all or any suggestion of moisture or fertility." It is a beautiful and charming simile undoubtedly. Incidentally the use and comparison of the sage's mind with the prostitute's mind as being free from all attachment is bold and striking, but yet quite true.

The next one is introduced by Kambar when he describes the death of Thātakai by an arrow of Rama and this is how it goes :—

> "கான்(று) எரிதலைகள் ஆய அரக்கி தன் கடினமார்பத்(து)
> ஊன்றிய பகழிவாய் ஊ(டு) ஒழுகிய குருதி வெள்ளம்,
> ஆன்ற அக்கான மெல்லாம் பரந்ததால்; அந்திமாலைத்
> தோன்றிய செக்கர், வானத் தொடங்கற்று வீழ்ந்த தொத்தே."

It means: "Rama's arrow pierced the hard-heart of the demoness Thātakai whose head and hair were red like burning fire. The blood which flowed from her wound spread all over the forest surface and it was as if the broad red evening-sun-set sky had fallen down on the earth somehow." Whenever I see the evening red sky I am reminded of this stanza.

Similarly the previous stanza in the same chapter *Thātakai Vadhai Padalam* describes how Rāma sent an arrow against Thātakai and its effect on her. This is described in a beautiful simile. The stanza runs thus:

"சொல் ஒக்கும் கடிய வேகச் சுடுசரம் ஒன்றைச் செம்மல்
அல்ஒக்கும் நிறத்தினுள்மேல் விடுதலும், வயிரக்குன்றக்
கல் ஒக்கும் நெஞ்சில் தங்கா(து) அப்புறம் கழன்று, கால்லாப்
புல்லர்க்கு நல்லோர் சொன்ன பொருள் எனப் போயிற்றன்றே."

It means:—"Rāma aimed an arrow against Thātakai who was like darkness itself; it was powerful like the order of a great king in its force. It pierced the diamond-heart of the demoness and fell on the other side, without remaining there which was like the wise advice of good people to ignorant and foolish people." The two figures employed here are really magnificent and appropriate.

Next we get a few grand similes in *Mithilai Kātchip-Padalam* when the poet describes the condition of love-lorn Sēētha and Rāma. When Sēētha looks at Rāma first from her room in the palace as he goes along the streets of Mithila with Viswāmitra and Lakshmana, she loses her heart completely to him and after his disappearance from her view she becomes quite lost for all practical purposes. At this point we get a fine figure. Kambar's words are these:—

"பிறையென நுதலவள் பெண்மை எனப்படும்!
நறைகமழ் அலங்கலான் நயன கோசரம்
மறைதலும் மனம் எனும் மத்த யானையின்
நிறைஎனும் அங்குசம் நிமிர்ந்து போயதே."

It means :—" Sēētha who had a fore-head like the crescent-moon was completely lost, when her heart was captured by Rāma's eyes when Rāma who had a garland of sweet-smelling flowers full of fluttering and buzzing bees disappeared from her view and with him his beautiful eyes, too, disappeared. Sēētha's mind became like a wild elephant which could not be controlled at all, because the mahout's hook which was used to direct it became straightened and useless." Here her natural maidenly shyness is compared to the mahout's hook ; because of her love for Rāma she lost her shyness which is compared to the straightening of the mahout's hook in which case the mind which is like a wild-elephant cannot be controlled at all. Now let us turn to Rāma and see his condition after he, too, had been struck with love for Sēētha. When he retired to bed after leaving Lakshmana and Viswāmithra he could not sleep at all, because the thought of Sēētha kept coming up again and again. He thought that the God of Death "Yama" himself had come in Sēētha's form to kill him alive as it were. Kambar says here :

" வண்ண மேகலைத் தேர்ஒன்று, வாள்நெடும்
கண்ணி ரண்டு, கதிமுலை தாம் இரண்டு,
உள் நிவந்த நகைஎன ஒன்றும் உண்டு
இன்னணில் கூற்றினுக்(கு) எத்தனை வேண்டுமோ ?

It means of course :—" For taking away my life how many weapons does Yama use ? A form (a torso) like a chariot, with a narrow bottom and waist and a broad chest covered by a lovely piece of decorated upper cloth round it ; two eyes long and sharp like swords, two firm and rounded breasts, and a fine smile which does not burst out but feels happy with itself should all these weapons be used by Yama to torture me ? " so says Rāma most appealingly.

But by-far the most magnificent simile in the whole ' Padalam ' if not in the whole of Kambar is the one where

he describes the glories of sun-rise which comes after Rāma's sleepless night because of his love for Sēetha. I personally think that the whole idea and thought in that stanza are wonderfully bold and startlingly accurate and inspiring. Here follows the particular stanza :—

"எண்ணரிய மறையினொடு கின்னரர்கள் இசைபாட,
உலகம் ஏத்த,
விண்ணரும் முனிவரரும் வேதியருங் கரங்குவிப்ப,
வேலை என்னும்
மண்ணுமணி முழவு அதிர, வான் அரங்கின் நடம்புரி
வான், இரவி என்னும்
கண்ணுதல் வானவன் கனகச் சடைவிரித்தாலென, விரிந்த
கதிர்களெல்லாம்."

It means :—" The singers of Dēvaloka are intoning the various tunes of the Vēdas, the Dēvas and Rishis and Brāhmins are praying with their hands clasped above their heads in deep meditation. The oceans which are like a huge *Mridangam* are playing the grand rhythm in the sound of their waves when the sun with his bright rays enters the stage of Heaven (Sky) from the East, like the fore-head-eyed God Sri Natarāja Mōōrthy who enters the Kanakasabai with his lustrous locks flying about for his grand Ānanda Thāndava." This is a grand stroke of imagination, which is hard to be excelled by any poet. It is an absolute masterpiece.

We next go to the Kārmughap Paḍalam; the context is Rāma's getting up and go to the bow of Siva to bend and string it on Sēetha's *Swayamwara* Day. This is how Kambar describes Rāma's alacrity in his task, which drew the admiration of all the on-lookers. The stanza goes thus :—

" பொழிந்த நெய்ஆகுதி வாய்வழி பொங்கி
எழுந்த கொழுங்கனல் என்ன எழுந்தான்;
அழிந்தது வில்லென விண்ணவர் ஆர்த்தார்;
மொழிந்தனர் ஆசிகள் முப்பகை வென்றார்"

It means :—

"Rāma arose from his seat like the sacrificial fire which jumps up along the path of the ghee which is poured into it; the Heavenly folk shouted for pleasure that the bow was finished and the Rishīs who had crossed the threefold barriers of the mind, uttered their blessings on him." Kambar is fond of this figure of the sacrificial fire jumping up when ghee is poured on it, but he uses it nowhere else more beautifully than in this context here.

Then, we get a couple of grand figures together in the 'Yezhucchip Padalam' and the context is this :—.

Rāma and Lakshmana come out of Mithila to salute their father Dasaratha who has come with his retinue from Ayōthya to Mithila for his son's wedding with Sēētha. Then a number of girls rush out from their places to see Rāma going in his chariot. How and what do they look like ? Kambar answers this question in the following two stanzas. The stanzas are these :—

(1) "*மானினம் வருவ போன்றும், மயிலினம் திரிவ போன்றும்,*
மீனினம் மிளிர, வானின் மின்னினம் மிடைவ போன்றும்,
தேனினம் பம்பி யார்ப்ப, சிலம்பினம் புலம்பிரங்க,
பூ நனைக் கூந்தல் மாதர் பொம்மெனப் புகுந்து மொய்த்தார்."

(2) "*பள்ளத்துட் பாயும் நன்னீர் அனையவர் பானல் பூத்த*
வெள்ளத்துப் பெரிய கண்ணார் மின்சிலம்(பு) அலம்ப, பெண்புத்
தள்ளத்தம் இடைகள் நோவத் தமைவலித்(து) அவன்பாற் செல்லும்
உள்ளத்தைப் பிடித்துநாம், என்(று) ஒடுகின்றாரும் ஒத்தார்."

It means :—

(1) "Like the forest deer rushing forth together, like peacocks wandering together, like the Heavenly stars shining together, like the fire-flies of the sky hurdling together, with the flower-bees buzzing all around, their

anklets sounding sorrowful tunes, the girls of Mithila with their wet hair full of honey from flowers, rushed together in a body and surrounded Rāma's chariot.

(2) "They rushed together like water flowing from a higher to a lower place; their big eyes were like the *Neēlorpala* flowers in the flood; their anklets sounded deeply and they were pushed by an uncontrollable force which made their waists pain. It looked as if they were rushing to clutch and capture their hearts which were going towards Rāma involuntarily, so they ran and ran." What a wonderful idea and how beautifully expressed as only a Kambar could express.

For the next great simile shall we go to *Mandirap Padalam*? The context is this:—Rāma is informed by Sumanthiran that King Dasaratha would like to speak to him and so at once Rāma dresses himself and goes to see his father, driving in his chariot. Then the girls of Ayōdhya are crowding the doors and casements of their houses to see Rāma passing along. How do they look like as they collected themselves in groups at their open doors and windows? The particular stanza runs thus:—

" நீள்எழுந் தொடர் வாயினும், குழையொடு நெகிழ்ந்த
ஆளகத்திடை அரமியத் தலத்தினும், அளந்த
வாள் அரத்த வேள் வண்டொடு கெண்டைகள் மயங்கச்
சாளரத்தினும் பூத்தன தாமரை மலர்கள்."

The meaning is this:—

"All along and behind the various pillars, doors and windows full of flower-creepers and open yards for moon-light, girls were crowding together to have a glimpse of Rāma as he went along the streets. Their eyes were long and sharp like swords and full of small red blood-vessels which made even the beetles and *Kendai* (a kind of fish) think for the moment that the faces were lotus flowers, which had suddenly blossomed all along the windows and

doors of the mansion in the street." This, too, is a grand figure undoubtedly.

In the same Padalam we meet Kōsalai the mother of Rāma and let us see how she receives the news of her son's coronation. The stanza runs thus :—

" சிறக்கும் செல்வம் மகற்கெனச் சிந்தையிற்
பிறக்கும் பேருவ கைக்கடல்—பெட்பற
வறக்கும் மாவட வைக்கனல் ஆனதால்
துறக்கும் மன்னவன் என்னும் துணுக்கமே."

The general sense is this :—

" The thought of her son Rāma becoming the heir-apparent produces an ocean of joy in Kōsalai's heart, but, it loses its watery nature immediately and dries up completely, because of the emergence of *Vadavaikkanal* (an ocean-fire) from it ; and that ocean-fire is the thought and fear of her husband Dasaratha going into the forest for doing "Tapas" after crowning Rāma." The two naturally connected ideas are magnificently conveyed by the two equally naturally connected similes from the sea, and Kambar gives us this figure of the sea and the ocean-fire very often in the course of his great work.

In the *Mandarai Chūzhchip Padalam* we get a beautiful description of the flags and festoons flying over the streets of Ayōdhya in honour of Rāma's coronation. The lines run like this :—

" வெள்ளிய கரியன, செய்ய வேறுள,
கொள்ளைவான் கொடிநிரைக் குழாங்கள் தோன்றுவ
கள்ளவிழ் கோதையான் செல்வம் காணிய
புள்ளெலாம் திருநகர் புகுந்த போன்றவே."

The lines mean :—

" White, black, red and various other colours were seen in the different and multifarious flags which were

flown in large numbers on the various buildings for the coronation of Rāma. It seemed as if all the multi-coloured birds of the sky had come to Ayōdhya to see the coronation of Prince Rāma who wore garlands full of honey flowers." The comparison between the many coloured flags fluttering in the air and many plumed birds of the sky is very apt and natural indeed.

We get a number of small similes in a nicely arranged manner in a stanza describing the feelings of various people at the news of Rāma's forthcoming coronation. The lines are as follows :—

> " மாதர்கள் வயதின் மிக்கார் கோசலை மனத்தை ஒத்தார்;
> வேதியர் வசிட்டன் ஒத்தார்; வேறுள மகளிர் எல்லாம்
> சீதையை ஒத்தார்; அன்னாள் திருவினை ஒத்தாள்; அவ்வூர்
> சாதனமாந்த ரெல்லாம் தயரதன் தன்னை ஒத்தார்."

It means :—

" At hearing the news of Rāma's forthcoming coronation, old ladies felt as happy as Kōsalai, mother of Rāma ; Brāhmins felt as happy as Vashishta the Sage ; other young women felt like Sēētha in their joy and happiness ; Sēētha herself felt like 'Mahālakshmi' ; old people who were intending to leave worldly interests for a life of "Tapas" in the forest, felt like Dasaratha himself." The succession of comparisons and similes here is magnificent, and it reminds us of the grand four similes coming one after the other in Shelley's "Sky-lark", the only difference being that here Kambar speaks about different sections of the people and their reactions, whereas there, Shelley speaks about the effect of the sky-larks' song on the hearers.

Let us now see how Kambar describes the bevy of girls who rushed about eagerly to see Rāma's coronation. Our poet is always fond of vividly describing the reactions of women to any incident or event in the course of his epic. Here he employs a grand simile to portray their

appearance as they came along in their numbers. The stanza is as follows :—

" குவளையின் எழிலும் வேலின் கொடுமையும் குழைத்துக் கூட்டி,
திவளும் அஞ்சனம் என்(று) ஏய்த்த நஞ்சினைத் தெரியத் தீட்டி,
தவள ஒண்மதியுள் வைத்த தண்மைசால் தடங்கண் நல்லார்
துவளும் நுண் இடையார், ஆடும் தோகையங் குழாத்தில்
தொக்கார்."

The meaning is :—

" The eyes of the girls who crowded to see Rāma's coronation had the beauty of ' Nēēlorppala ' flowers and the sharp cruelty of spears mixed nicely together ; another ingredient to be mixed with the above mentioned two, was the unmistakable so-called eye-black which was really like deadly poison in its effect on men's hearts ; such slaughtering eyes were beautifully placed in bright and lustrous moon-like faces, and they had small and swaying waists, so that, when they moved about they looked like strutting peacocks moving about in flocks."

And finally here is a grand painting of the darkness and some moon-light in the forest through which Rāma, Lakshmana and Sēētha passed when they left the hermitages of some Rishis with whom they had stayed for some time ; it appears in the ' Thailam Āttu Padalam '. The two particular stanzas concerned are these :—

(1) " பொய் வினைக்(கு) உதவும் வாழ்க்கை அரக்கரைப்
பொருந்தி, அன்னார்
செய்வினைக்(கு) உதவும் நட்பால் செல்பவர் தடுப்ப(து)
ஏய்க்கும்
மைவிளக்கியதே அன்ன வயங்(கு) இருள் துரக்க, வானம்
கைவிளக்(கு) எடுத்த(து) என்ன வந்தது கடவுள் திங்கள்."

(2) " அஞ்சனக்குன்றம் அன்ன அழகனும் அழகன் தன்மேல்
எஞ்சலில் பொன்போர்த்(து) அன்ன இளவலும்,—
இந்து என்பான்,
வெஞ்சிலை புருவத்தாள்தன் மெல்லடிக்(கு) ஏற்ப
வெண்ணூற்
பஞ்சிடைப் படுத்தால் என்ன வெண்ணிலாப் பரப்பப்
போனார்."

The general sense of the verses is this :—The darkness in the forest was so great, when Rāma, Lakshmana and Sēētha passed through it, that it seemed as if the darkness which was ever a friend of the Rākshashas who had always followed a false way of life in consonance with their wishes and desires ; out of love and help for them (Rākshashas) the Darkness physically prevented the heroes from proceeding into the forest, as otherwise Rāma and Lakshmana would surely kill its friends viz., the Rākshashas (a sort of proleptic use in anticipation of the result, which is very appealing indeed). At that time the Godly moon (as opposed to the demoniacal Darkness) came up in the sky like a guiding hand-light for Rāma and others and it drove away the Darkness like the eye-black on the face of women, which drives away any white spots on the eye-lids and brows " (Though Kambar uses the imagery of the eye-black which is not the colour of the moon-light, it is a bold stroke, and the point of comparison is quite clear. The expression 'Godly moon' is wonderfully used here by the poet.)

The beautiful Rāma appeared like a black-dyed mountain moving (referring to his dark colour) and Lakshmana looked as if the same mountain had been covered over with a golden garment (referring to his fair colour). At that time the Moon-God "Indu" began to spread on the forest-floor, bits of moon-light which filtered through the thick-leaved trees, resembling bits of white cotton pads so that the bow-browed Sēētha could walk comfortably through the jungle." These two figures here are grandly used by Kambar in this context.

Thus, the few similes of Kambar given above are wonderful examples of the poet's ability in the field. They are scattered in plenty throughout the Epic and they could be collected together and studied with profit. I am sure they will stand comparison with the figures used by the best world poets.

The Teaching of Tamil Grammar

T. P. MEENAKSHISUNDARAM.

எண்ணென்ப ஏனை எழுத்தென்ப இவ்விரண்டும்
கண்ணென்ப வாழும் உயிர்க்கு.

To me it has been given as a student and a teacher, as a parent and a correspondent, to observe and experience subjectively and objectively, from inside and outside, the teaching of Tamil. The general impression of a Tamil class left in my mind, except in those rare cases coming into contact with mighty personalities, is that of a dull, unimportant, and ununderstandable gathering, full of potential mischief. It does not require any very elaborate analysis to find out the root cause of this calamity. The teachers of Tamil count for nothing; and Tamil Grammar has driven the students who are compelled by some syllabus to memorise the mantras of Pavananthi Mamuni, to the point of despair.

It is very often presumed that this objection to the study of what just now goes by the name of grammar, is born of ignorance of that subject. The truth is really otherwise. It is eminent scholars of Comparative Grammar, like Skeat, Jesperson and Whitney, that sounded the death knell of the old school of teaching grammar. I can have no prejudice against Tamil Grammar which has ever been my hobby. Nor has the teaching of the real grammar apart from the spurious one, created any problem for me. That is because I was taught by my Master to consider the ancient Tamil Grammar as the true science of language and not, as the framers of some lingering syllabus mistook it, as a handbook on correct writing. On account of this wrong approach, even the students of Oriental Colleges fail to get inspired in the subject, and nourish in their heart of hearts, a hatred towards grammar thus reaping no benefit from a course in *Tolkappiyam.*

Tolkappiyam and *Nannul* are monuments of scientific and descriptive grammar. The chapter on sounds (எழுத்து) deals with phonology a subject completely forgotten by the subsequent generations; the chapter on words (சொல்) deals with morphology, semantics, and ergonics; and the chapter on subject matter (பொருள்) (or literary theme) deals with the art of literary composition and poetic appreciation. The commentaries studied in their proper perspective, reveal to us the historical progress of the Tamil language but it must be confessed it is a kind of an esoteric teaching. Even as the judge in the guise of interpreting the statute actually legislates for the changed conditions, so does the Indian commentator frame his rules and evolve his philosophy, in the guise of interpreting the ancient texts. This is a well known legal fiction. Without knowing his role of an original contributor when one goes to him for any light as an annotator, one meets with the saddest disappointment. *Tolkappiyam* codified, so to say, the rules obtaining in its age. The living language has been ever changing and growing as Tolkappiyar himself expected (*kati col illai kalattuppatinae*) discarding many old rules and evolving many new ones. But still the commentators by their magical interpretations keep up the show of an unchanging and unchangeable grammar, for all times and for all contingencies. Once the legal fiction is understood, the commentaries become so many historical grammars reviewing the whole march of the language from epoch to epoch.

When the question of the confusing grammatical terminology was hotly discussed in the early twenties of this century, an interesting suggestion was thrown out by a member of the English Association that the principles of Universal Grammar could be usefully taught to the children, with great profit and that nothing more was needed. Such an universal grammar is fortunately found only in *Tolkappiyam*. It begins long before the time of Wundt, with the sentence as the unit of thought. After explaining

certain interesting problems of concordance and agreement, Tolkappiyar continues his study of words with an analysis of the declensions of nouns. It is true that the genitive is really a complement of the noun ; but if the locative was the source of the genitive as some will have it, even the genitive might be interpreted as a complement of the verb. The sutram which ends "Ayettenpa tolin mutanilaiye" emphasises this concept of complement of the verb. After this study, the sentence is analysed into a subject or name word and a predicate or the action word, both of which may take complements. Jesperson's theory of Rank, arranging the words into primaries, secondaries and tertiaries receives an unexpected support from one of the sutrams ; and from the general arrangement of nouns, finite verbs, peyareccam and vinai-eccam. Tamil is an agglutinative language and its words appear to be compounds or pakupatam. Even a child can resolve some of them into roots or uriccol and inflexions or itaiccol. This is all the morphology that need be taught to anyone. The important distinction between nouns and verbs on the one hand and uriccol and itaiccol or the semantemes and morphemes on the other, had not been fully grasped by the teachers of the old school, in spite of the explanations offered by the ancient commentaries of Teyvaccilaiyar and Cenavaraiyar and these self-luminous terms give no light to these blind leaders of our youths.

The teachers of grammar, in the dark ages, began to assume the role of dictators and constituted themselves into final courts of appeal in the province of correct linguistic usage. Even Manu, they forgot, never legislated but only codified the usage. Tolkappiyar by a process of inductive and objective study has classified the laws of linguistic usage prevalent in his days. A language reaches its perfection when reduced to writing and blessed with a grammar ; but unfortunately this kind of perfection stems the further flow of the linguistic current, leading sometimes to stagnation and putrefaction. There is

always here as everywhere that eternal struggle between freedom and order where failure to adjust spells death. A language lives sometimes inspite of the grammarians. The progress which Jesperson has traced in the history of the English language is not always possible after the codification of a grammar. The legal attitude of the grammarians has developed a wrong view of grammar. It is fundamentally wrong to look upon grammar as a normative science ; it is only an objective science of the linguistic phenomena, still in the stage of description, analysis, and classification, without any power of forecast and control of the phenomena. When that is the true picture of the grammar, the grammarians cannot but become the laughing stock of the modern writers, when the former give the authority of the old grammatical texts as sufficient explanation for any usage which they deem as correct.

The mind of the student is thus led away from the scientific quest of the fundamental principles of grammar and language to the dictatorial rule of their paltry jargons. This attitude of the grammarians had robbed the study of grammar of all its inspiration and interest. Every rule of grammar is social in origin, demanded by the exigencies of time and usage. It is not a logical proposition but a conventional formula. It is a solution of a linguistic problem, and looked in that way, the dry bones of grammar appear full of life clothed in flesh and blood. Presented that way, the rules of "valu-amaiti" or exceptional idiomatic usage, for instance, will be as interesting as the solution of riddles. A human form appears at a distance but it is not clear whether the person is a man or a woman. In the absence of a word common to both man and woman in Tamil, how to express this doubt becomes an interesting problem. The language has solved this riddle by the usage of the word 'form'. The usages "Is he a man or woman" and "Is she a man or woman" being admittedly incorrect in Tamil, the usage "Is that form masculine or feminine" which goes against no established

rules of grammar, has come to be accepted by the convention of the people, who are after all the real builders of the language. It is in this spirit that the ancient grammarians laid down the rules. Their Sutras are hard nuts to crack, because they are so many cryptic notes for their lectures to the students who thronged to their gurukulas. Again, the punarcci or sandhi rules are solutions of interesting and important phonetic problems. The solutions suggested reveal the working of many curious laws of phonetics. The conceptions of glides, assimilation, dissimilation and omission of surplus age in communication along with its contrary principle of necessary redundancy —all these and more lie embedded in these rules, which unfortunately remain unexplained in this way to the modern students thirsting for real knowledge.

There is a great and incessant demand for replacing the heart-aching grammar by a soul-stirring art or science of composition. The word "ceyyul" used by Tolkappiyar fortunately denotes a literary composition whether in prose or poetry; and thus in this world ever arguing about the reality of the distinction between prose and poetry, he has cut the Gordian knot. He relies more upon the rhythm than upon the rules of scanning. Unfortunately our grammarians coming to teach, have not as yet realised this great truth. When sufficient ear training and practice in voice production are given, the various shades of pronunciation, intonation, and musical pattern, come to be appreciated by the child. I have known children of the First Form composing verses on varied subjects in the tunes with which, (thanks to the Talkies,) they had become familiar. Can it be honestly stated that we are cultivating this creative art in our schools? There was time when poetic compositions were condemned by many as futile. That was the result of the teaching of the pseudo-grammar.

Tolkappiyar divides literary compositions into poetry of noumenal experience and poetry of phenomenal experience

(*Akam* and *puram*), a distinction much more subtle than that of subjective and objective poetry. The various aspects of these are elaborated only for the purpose of illustration; but forgetting this underlying purpose, the latter day Tamilians have slavishly codified these free illustrations, as the only forms of poetry, denying any freedom for new usages, or illustrations to grow and thrive. Living poetry has thus been conventionalised into a mummy.

Sentiment (*meyppatu* or *ras*) as opposed to sentimentality is the soul of poetry, and Tolkappiyar enumerates eight sentiments, a study of which would unlock the emotion recollected in tranquillity and locked up in poetry. Figures of speech are not looked upon by Tolkappiyar as external appendages or ornaments but as something intrinsic in poetry. They are the modes of expression—the very form of poetic thought. Tolkappiyar fortunately does not enumerate the various figures of speech; for, no enumeration can either reveal the inner truth or exhaust the perennial flow of the poetic forms. He anticipates Appayya Dikshita, in considering the varied figures as variations of simile. Again, suggestion (*iraicci*) giving full play to imagination is the very breath of poetry. Even this valuable conception had been allowed to be forgotten by the subsequent generations. It is really therefore very surprising that Tolkappiyar should have grasped the fundamentals of literary composition and appreciation and portrayed them forth with the help of a few bold strokes of his pen. These are the very truths which have to be, by proper method, instilled into the hearts of our children. Tolkappiyar by the use of the term "*Patu tirai vaiyam*" (948), true to his universal outlook, makes these principles applicable to the whole world, though attempts have been made to interpret the term to refer only to the Tamil country, to which alone the Tolkappiyam is considered to have any application by the short-sighted Tamilians of the later days. It is not possible sufficiently to bemoan the loss sustained by this country by its neglect of these salient truths. One

cannot but despair of the future of this Tamil country, when, in her seats of learning, the students are refused the firm grasp of these essentials of literary composition. When is the gulf yawning wider and wider between the writers of Tamil and the teachers of Tamil to be bridged, if not here and now ?

There is a new idea in the air, ever since the days of the Russian Revolution. The conception of planning has taken deep roots in every country. It is no longer looked upon as interfering with natural evolution of things. Planning weeds out the unnecessary growths and safeguards the natural development. This conception of planning has unconsciously come to play its part in the arena of language. Linguists have always been planning for a universal language. Basic English reveals the working of the principle of planning in this new sphere. Are not even our text books such attempts at planning as these ? Unfortunately this has not yet been realised by many. If the Tamil newspapers read by the man in the street contain more than 5000 words, of what use can these text books be, which even if systematically studied from the infant standard to the highest class in an elementary school could give only a command over 1000 or 2000 words ? Are not years spent in such institutions without equipping oneself for life, at least to the extent of reading the newspapers—criminal waste of time ? Is there not then room for planning ?

No word-frequency list, as the one prepared by Thorndike for English, has yet been prepared for Tamil. Nor has any one systematically, and scientifically, analysed according to the varying physical ages of the children, the linguistic difficulties of the child, and the common errors of the age. If that has been done, and quantitatively arranged in the order of frequency, it will not be difficult to plan a course of study for avoiding the usual pitfalls of language. Mr. Palmer having emphasised the necessity

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for preparing a microcosm of words in a language—minimum number of words that ought to be taught—based on the principles of frequency, on the principle of concreteness, on the principle of ergonic combination, on the principle of proportion or importance, and on the principle of general expediency. Once it is admitted as is usually done now-a-days, that grammar is not to be taught directly but that the rules ought to take a shape and form in the unconscious mind thus giving rise to a steady habit of speech and writing as a result of the extensive reading and speaking in which students become gradually interested in the course of their supervised studies, the linguistic planning here referred to assumes a great importance in the teaching of grammar.

The verbal microcosm varies from period to period in the history of a language and even among individuals it grows with their age. This truth needs no emphasis in this age of mental tests. Blessed with real insight, Tolkappiyar in his chapter on *Semantemes* or *uriccol* throws out a few valuable suggestions. He explains that there will be no end to the process of explaining a word by another and that by a third and so on. (*Portkupporul teriyin atu varampinre* (874)). One however need not always rely on this futile method. Palmer, when he describes that semanticising or conveying a meaning, may be by natural association, by translation, by definition, and by context, reminds us of Tolkappiyar who states that the meaning can be correctly conveyed without suffering any change, if it can be explained in other ways (*Porutkuttiripillai unartta vallin* (875)). But there is a limit to such teaching and explanation, a limit prescribed by the receptive capacity of the students adapted to their width of experience : (*Unarcci vayil unarvor valitte* (876)). The mental tests have shown to the world that there is an age for understanding certain conceptions and stories. It is foolish if not dangerous to quicken the pace of the mental development of the child. It is impossible to make a child of

four, understand the conception of subject or object. Have our text books taken this important truth into consideration ?

Nobody has attempted to study the development of the grammatical sense in the child of the Tamil country. But the other countries can show us the way. The Iowa Child Welfare Research Station gives an outline of the progressive stages in language development (Little, N. F., and William, H. M., — *An Analytical Scale of Language Achievement,* University of Iowa Studies in Child Welfare, 1937-13 No. 2, 88-94) :—

THE CHILD

(1) Vocalises spontaneously — babbles

(2) Definitely attends to vocal stimulation by turning head toward or watching person vocalising.

(3) Uses syllables consisting of consonant and vowel in spontaneous vocal activity.

(4) Vocalises in response to being talked to

(5) Shows comprehension by some specific and consistent response to verbal stimulation waving "bye-bye" on demand, etc.

(6) Uses final consonant in syllables,

(7) Uses vocal symbol to express meaning,

(8) Imitates sound in pitch or inflexion,

(9) Uses five symbols to express meaning,

(10) Uses ten symbols to express meaning.

(11) Combines two words or symbols to express meaning such as "bye-bye car" or "here daddy",

(12) Uses six conventional words accurately. (Pronunciation need not be perfect but words must be intelligible to one unfamiliar with child).

(13) Uses agent — action or action — object structure such as "ride car" or "hurt baby".

(14) Definitely uses noun verb or verb object structure. (Must have more than one instance.)

(15) Substitutes more than once a pronoun for other person's name.

(16) Uses preposition more than once. (Usually appears as the substitution of such a phrase as "go to town" for "go town" or "ride in car" for "ride car".)
(17) Qualifies noun with adjective.
(18) Qualifies verb with adverb.
(19) Uses auxiliary verbs.
(20) Uses regular plural in nouns more than once.
(21) Uses any tense of verb other than the present.
(22) Uses conjunction.
(23) Uses past tense correctly.
(24) Uses compound sentence.
(25) Uses complex sentence giving correct instance of dependent clause.
(26) Uses future tense correctly more than once.
(27) Uses correct regular comparatives in adjectives.
(28) Uses correct regular superlatives in adjectives.
(29) Uses irregular plural nouns correctly.
(30) Uses compound-complex sentence.
(31) Uses correct regular superlatives in adverbs.
(32) Uses past perfect tense correctly.
(33) Uses future perfect tense correctly.

With the help of this, we have to observe the Tamil child and prepare an outline of the progressive stages of the development of the linguistic sense in the Tamil child and correlate it with the age, before utilising that valuable information in preparing a scheme of study or a scheme of speech training for our children. The necessity for such planning needs no further plea. Unfortunately in our country nothing has been done in this way and therefore when the teacher goes to teach grammar on the basis of *sutras,* he lectures above the head of the children who begin to dislike the teacher and the subject.

The verbal microcosm of the modern age, thanks to our material progress assumes vast proportions. The claims of our scientific and mechanical age can be satisfactorily met by any one of the ancient languages like our Tamil only after proper linguistic planning. A blue print has to be prepared of the field of studies to be covered, of the

technical terms to be used and of the principles to be followed in coining new technical words. For nearly two decades, the mother tongue has been the medium of instruction in our High schools and yet no uniformity has been established in the use of technical terms. That in the midst of mutual recriminations between the Sanskritists and the Tamil purists, the students should suffer is indeed a sad reflection on the present condition of our educational efforts. The principles of coining technical terms are ultimately in one sense of the word, grammatical rules. The perspicuous morphology of the Tamil language is so self-explanatory that any diligent student of Tamil can straightway coin successfully the popular scientific terms. The studies therefore have to be planned in such a way as to familiarise the students with the various methods of expressions, a familiarity with which will help them to understand and appreciate any current coin issued from the linguistic mint of accepted usage.

Viewed within the background of linguistic progress the Tolkappiyam sutram

kati col illai kalattuppatine (935)

(that no new word which has gained currency in course of time can be condemned) and the sutrams of Pavananti

பழையன கழிதலும் புதியன புகுதலும்
வழுவல கால வகையி னானே.

palayana kalitalum putiyana pukutalum
valuvala kala vakiyinane

(that the old usage disappears and the new gains currency ; this is the play of time ; there is nothing wrong about it) and

பகுதி விகுதி இடைநிலை சாரியை
சந்தி விகாரம் ஆறினும் ஏற்பவை
முன்னிப்புணர்ப்ப முடியும் எப்பதங்களும்.

Pakuti vikuti itainilai cariyai
canti vikaram arinum erpavai
munnippunarppa mutiyum eppatankalum.

(that all the words can be successfully analysed if only done with care into the six categories : theme, suffix, infix, inflections, assimilatory changes and euphonic changes.) cease, if one may be pardoned for indulging in ancient and modern jargons, to be dry bones, splitting and creeking in the grammarian's Golgotha but become human dynamos charging the whole world with its electricity, producing millions of kilowatts of mental energy for driving the social engine on its way to progress. In this age of atomic bomb one must not forget the explosive power of effective and active words. An innocuous monosyllable like the word "ass" generates and releases on the spur of the moment any amount of energy feeling and action both in the speaker and the auditor when uttered as a term of abuse. Appreciated in this light, the mysteries of language present a panorama of miracles all through the course of its history, and a deeper study will compel language to yield its inner truths, explaining these mysteries on a rational basis. We hope we have seen the end of the age of the dictators. Mighty forces of destruction were let loose on this earth by the power of the tongue. The whole world resounded with the roaring of the puny little mannikin of a Hitler for well-nigh a decade and a half, which shook the whole world, mankind and all its culture to their very foundations. Even from a pragmatic point of view the study of speech is a necessity in an age of democracy. Grammar stands arraigned before the world that it has done all it can to stifle the development of speech, though the ancient grammars like Tolkappiyam with their phonetic rules of pronunciation emphasise the speech aspect of language.

II

Unfortunately the study of these ancient works of grammar so full of life and light have been metamorphosed into a heroic pilgrimage through a dreary desert of meaningless learning, possible only for the chosen few, all but dead to the world. No wonder Sampson exclaims "It is

the sorry fate of literature to fall into the hands of school masters and examiners who care for her dowry more than for her charms. Communication of enjoyment indeed may be called the immediate purpose of the lesson on literature. Deeper communications may follow but they must travel in the path of love and liking. Literature may become a subject for study but it must be first of all the object of love ". Miss E. T. Rajeswari, in an interesting paper, contributed to the Commemoration Volume presented to the late lamented Tamil scholar, T. V. Loganatha Mudaliar, brings home to us the humour enshrined in *Tolkappiyam*. This human aspect of the ancient grammar has rarely been emphasised. Our grammarians of the later days have been really the precursors of the mechanical age and they have been successfully grinding down human minds into uniform paste. Their dictatorial attitude demands slavish acceptance of their word by the students. The ghosts of the commentators and the witchery of the grammar teacher haunt the class rooms. Is there any wonder that India lay enslaved ? If there was no freedom of thought within the sacred precincts of a class room how could freedom thrive elsewhere ? " Education with inert ideas is not only useless, it is above all things harmful ". There is even now too much of cramming and too much of spoon-feeding even in our Honours courses—too much to be assimilated by any healthy mind. Even if digested the amount of adipose tissue which will result will be so much dead weight disfiguring the symmetrical beauty of the human mind, arresting all its free movement and leading on ultimately to disease and decay. After reading Graham Wallas's *Art of Thought,* one loses faith in the First Class Graduates of this 'ancien régime'. Democracy thrives only in an age of creative thinking. Independent research alone can vivify our studies. Freedom of thought is the foundation and the crown of all cultural edifice. The rule of the dead letter should be exorcised and the reign of the divine spirit should be worshipfully restored.

Instead of starting to discuss the problem of teaching grammar, in the lower classes, thus far, an attempt has been made to throw some light on the study of grammar in the Arts and Oriental Colleges. It is there the future teachers are nurtured. If the nursery itself is contaminated no growth can be expected. The right attitude should be developed and the right approach encouraged. Teaching can be symbolised by a triangle with the Teacher, the Student and the Subject as three corners where the Teacher and the Subject on one side and the Teacher and the Taught on the other are connected and where it is the aim of education to evolve the growth of a connection between the two points—the Subject and the Taught, through the magical influence of the Teacher. It is thus clear that the teacher makes or mars the future of the pupils. He is the guide, the friend and the philosopher. The west can boast of geniuses like Montessori, dedicating their life to the cause of Child education. In spite of their missionary zeal and intensive work for more than a century, the world has not yet understood the full significance of their message that the future of civilisation depends upon the right kind of schools. Our civilisation wastes its energy in perfecting the atomic bomb rather than in perfecting its education.

The position here in India is extremely deplorable, in spite of the growth of the conception of Basic education. The educational service here more than anywhere else, commands no respect and attracts very few real men. The 'Higher Grade' teachers in the charge of the lower classes are but blind men leading the blind children. A band of missionaries of culture with a cosmopolitan outlook and universal love inspired by a passion for the Tamil language, literature, country and civilisation is needed. We are in a sad plight with greater confidence in the brick and mortar, in the work-tables and black boards, in the books and methods than in man and his work. It is the teacher who has to vivify this dead matter and by the magic of his personality, make these stones and wood preach

their sermon and sing their psalms, in unison with the dance and play of the infant lords of the future. Suggestion, sympathetic imagination and confidence are necessary in a teacher. Interest and enthusiasm are catching, and it is the teacher alone who can keep the interest in any subject burning. " A teacher should have a certain amount of natural eloquence, quickness of perception and appreciation of foreign character as well as an interest in all that concerns life "—(Dr. Munch). Palmer summarises the qualities and duties of a teacher of language—" The first qualifications of the expert teacher are a knowledge of the foreign language and of the students' natural tongue and the ability to organise the programme to choose the appropriate material and the most appropriate means of conveying and of inculcating it. Another function of the teacher is to furnish explanations. The vehicular language for all explanatory matter should foster and encourage the pupils' capacities of visualisation by adopting for explanatory purposes the principle of visual correlation. Further functions of the teacher are, (a) To cause or to stimulate the pupils to work, (b) To give the pupils opportunities of hearing the language spoken and to act the part of the second person in a conversation, (c) To act as examiner to award marks and to correct errors. The teacher is to react against the vicious tendencies of studies ". These quotations relate to the teacher of a foreign language where alone the teaching of grammar assumes an importance unknown elsewhere and therefore have to be modified to suit the requirements of a teacher of mother-tongue. Taught by men who do not know Tamil and who have become despondent because of their failure in life, the children feel no inspiration for any work but acquire wrong habits of expression which they cannot get rid of all through their life.

James in his famous Talks to Teachers has once for all emphasised the necessity for developing the right kinds of habits in the children coming to educational institutions. Of these habits, we, speaking on grammar,

are concerned only with the habits of expression. The tendency of the modern age of cinema is to make use of the eye more than the ear. Our civilisation honours the written letter more than the spoken word and strives after literacy rather than culture. In the three R's, there is place for reading and writing but not for speaking which it was thought requires no teaching. Our education has thus been sidetracked. The very term " the three R's " is the outcome of a commercial age. The plea for literacy is purely utilitarian and has resulted in manufacturing the quill drivers of bureaucracy. Speech is the reality and writing is but a shadow and a symbol. Good speech, as Patanjali has pointed out centuries back, is a sign of culture and good breeding. But we are ever liable to forget that " language is first and foremost a spoken thing not a written thing "—(Ballard). Modern educational writers have realised that the correct method of teaching language and grammar is by teaching the child to speak. " If our aim is to learn to read, write and speak a living language, we shall be adopting not only the most natural but also the most direct and expeditious method of achieving these ends by concentrating in the first place on the mastery of spoken tongue "—(Kittson).

In these days of democracy when unity has to be developed as against parochialism, by abolishing all degrading colloquialism which brand on the speaker with his caste or creed, the educational institutions, *in the absence of healthy family conditions, ought to teach the art of speaking more than anything else.* The child coming to the school does speak Tamil but that Tamil is so far removed from the standard Tamil, which is really for that very reason, a foreign language to the child. The beginning is the important crisis. " Now you know ", says Socrates, " that in every enterprise the beginning is the main thing especially dealing with a young and tender nature. For at that time it is most plastic and into it the stamp which it is desired to impress sinks deepest ". The dialects and

their knowledge are necessary for this approach. These ought to be approached with a sense of appreciation and reverence. The conception of corruption in a language ought to be forgotten. Slowly the standard dialect should be introduced.

It is very unfortunate that this natural method of education of the ear by concourse of sweet sounds begun under very good auspices at the cradle by the loving mother, singing endearing and soothing lullabies is not effectively continued in our educational institutions. That mother is the greatest of teachers was forgoten and the social degradation of the women sent the educationist to search for truths away from the home. The mother and the woman have once again to be installed on their domestic throne. The classical tradition—a museum show—has blinded people to the virtues of a living language which came to be spoken of as a vernacular or prakrit. Sanskrit and other classical languages which are no longer anybody's mother tongue are studied for giving an access to literature : they are therefore knowledge subjects offering little scope for learning by doing. But in a living language the power of expression is a matter of skill ; we learn by doing ; it is therefore a skill subject in addition to being a knowledge subject ; it is therefore an art. There is no way of learning to swim except by swimming and there is no way of learning a living language except by speaking it.

That no man hears his voice as others hear it because he hears his voice through the bone of his head rather than through his ear alone, is not realised by many teachers, who therefore neglect to practise from early days the art of voice production and correct pronunciation. The child however is nothing, if not musical. Given the necessary ear-training the intonation curves and musical patterns, the rhythm of prose, and the metre of poetry, are differentiated and enjoyed by the children. Poetic composition is really a child's play under those circumstances. Nor need

any one despair of the child living in the slum learning the standard pronunciation; for the right form uttered even once by the inspiring teacher, who is in the eyes of these young ones a divine personality will outweigh the use of the colloquial forms though frequently uttered by his fellows of the slum. Of course, as already stated, no feeling of inferiority should arise in the child's mind about his particular dialect. The pronunciation of ழ, ள, ல, ற, ர, ன, ண and ந have to be drilled by phonetic exercises sung as chorus. It is very unfortunate that sanctions even educated people holding the highest degrees should not know the correct pronunciation of these letters. Phonetics is the first and most important chapter in any grammar worthy of that name. The ancient grammarians like Tolkappiyar have realised the necessity for phonetic training, for it is the first subject that they teach, though as our misfortune will have it, this healthy training was given up in later times.

The next thing to be done is to allow the child freely to talk. There is no use of interfering with the free flow of speech except by way of appreciation and by way of carrying on the conversation in the same way as the mother does, where what we call the subjective language and relative phrases come into full play. When the child is nervous of speaking out, correcting it at every step will only seal its mouth for all time to come. "Watering pot is more useful than the pruning fork". Therefore the wise teacher knows when to smile and when to frown with a great confidence in time, curing the linguistic aberrations. Therefore what is important is that the child should begin to talk however incorrect that speech may be. The Slav proverb has it "Tko Zelidobro Govoriti Mora Natu Cati" (i.e.) whoever wants to speak well, must murder the language. "The man who has killed a thousand, is half a doctor", so says the Tamil proverb.

Teaching the grammar at this stage is positively harmful and hence Herbert Spencer condemns the intensely

stupid custom of the teaching of grammar to children. The grammatical rules only detract the child's attention from the meaning. Therefore one must cry with Jesperson "Away with lists and rules. Practise what is right, and again and again".

In the school the pupils are doing active and passive work. Palmer has insisted on the training of the subconscious.

There is a formless stage followed by a stage of system and co-ordination in the mental development of the child. Nature does not believe in economy. Soon after the development of the stage of system, learning ought to be treated as an art aiming at an economy of effort. Art and nature thus combined become infallible.

But what is the kind of teaching which one indulges in? A text book is usually prescribed and all kinds of studies are carried on with the help of that one Bible of the class. Every sentence is torn to bits. The child is given no time to enjoy the reading; in between the explanations the child has to write sentences of its own, apart from answering questions. Michael West has proved the necessity for teaching (1) Speaking, (2) Reading, (3) Oral composition, and (4) Written composition, as four different units. These are four distinct arts and have to be cultivated as such. Unfortunately this epoch-making discovery has not been utilised to the fullest extent in Tamil land. It is only when this system is followed that the child can become interested, in understanding and expressing, and thus gaining pleasure.

Palmer has again emphasised the principles of segregation with teaching of language. "In order to exclude confusion and misunderstanding during the initial period of conscious study, the phonetic orthographic, etymological, semantic and ergonic aspects of language must be segregated from each other and taught independently. In the process of subconscious study and in the later periods of

conscious study that segregation is neither possible nor desirable". This suggestion is given for the teaching of a foreign language and can be followed only in the higher grades. Too sharp a distinction however ought not be made between grammar and other linguistic usages. Grammatical rules of general application may serve to secure their observation. Co-ordination has its own place in the educational system as much as segregation. Grammar groups, compares and, when the child's mind is properly developed, makes one consciously observe and understand the linguistic phenomena which have become already known and assimilated unconsciously by the student. What is wanted is not the rules of grammar should be learnt by rote but the linguistic sense or the feel, which the Germans call the "sprachgefuhl" should be developed. The children should be given plenty of material to imitate not in a disconnected way unconnected with life; and the grammatical conscience will be developed unconsciously.

When the memorising of the sutrams is condemned, it is not because that one is against the past; for the past lives in the present, more than anywhere else, in language. It is an irrational method. The sutrams are mnemonic formulae. They ought not to be looked upon as divine revelations, self-explanatory and coercive. One must not forget usage is the real sanction behind these grammatical rules. Nor is getting by heart to be condemned as intrinsically criminal. "Learning by heart is the basis of all linguistic study; for, every sentence ever uttered or written by anybody has either been learnt by heart in its entirety or else has been composed (consciously or subconsciously) from smaller units each of which must at one time have been learnt by heart"—(Palmer). Without verbal memory, enjoyment of literature is reduced to its minimum. There are certain things like the multiplication table, which have to be memorised, but, all in the course of practical usage, as Ballard has insisted with reference to the multiplication table itself. Drilling has therefore a

place and it must be done with a completeness worthy of the study. It must be done so thoroughly that the child understands it fully. *Grammatical practices merely for the sake of grammar without any ulterior literary or linguistic purpose is positively harmful.* Often one gets a satisfactory result in the drill work, but the result is unfortunately not carried to the actual speaking or writing. Such drills divorced from actual linguistic practice have to be completely eschewed.

All the objections to the teaching of grammar have arisen because of its dictatorial attitude, of its hairsplitting and meaningless distinctions, its wrong application of the classical rules to the living language, the distaste for any study of literature which it engenders, the hollowness of its exclusive claim to a mental discipline, its futility as a guide to correct speech and writing, and its pretensions as the true keeper of the linguistic conscience. Therefore the grammarians of the present day, have scaled down their claim to an acceptable minimum. The magical properties of the grammatical rule which when once discovered was supposed to safeguard the learner from further error are admitted to be superstitions. Modern Grammar points out only very simple and clear distinctions. Multitudinous exercises are avoided. Grammar is said to encourage mental discipline not standing alone but along with many other subjects of study. Instead of insisting upon its indispensability, grammarians are satisfied with the plea that formal grammar is not after all completely useless; it at least helps one to have a connected idea about language. It is conceded that the rules of grammar should be taught only in the higher grades. Co-ordination in linguistic studies is now insisted on. Terms such as subject, predicate and object which are comprehensive and interesting to children to discern, need alone be taught, and even then, as and when they are required for a correct understanding and appreciation of a speech or a writing, through an analysis of a live speech.

Of the heuristic, inductive and deductive methods, it is now agreed that the most effective method under particular circumstances should be used without giving up the practice method. It is no longer logic but psychology that guides the teaching of grammar. Language is a living thing, dealing with real things and a right understanding of the nature of language is necessary to lay down the right principles of study. Grammar is therefore no longer our dictator but our servant helping the building up of a standard judgement. It is granted by the modern grammarians that reflective analytical knowledge of the mother tongue is being built up as a factor in writing and reading. An accumulation of grammatical facts in such studies kindles a natural interest in words, their life, their composition and their varying colour of connotation and denotation ; and when once that interest is kindled, the anatomy and physiology of language becomes a fascination (Wyatt, Chubb, Carpenter, Baker and Scott).

Therefore modern grammar is expected to be a natural grammar without tears. Gouin's grammatical method is an example. In spite of this, the very name of grammar has become repulsive. " But cannot even Dame Grammatical be made attractive to the minds of the young ? " asks Karl Breul and answers " I think she can and I have no doubt that everything depends on the way in which a *teacher introduces her to the children* ". The playway method has revolutionised education in these institutions where it is followed. Mr. Cook's book has become a classic. Mr. Ryeburn in his book has worked out an interesting and practical scheme of graded linguistic games for Indian conditions. He has provided for the Hide and Seek, Card games, Telegram, Matching and Completion games, Choice games, Word building and Sentence building games and a host of other games which will all sustain the interest of children.

Palmer gives various interesting exercises and games, one of which the Living ergonics is really an interesting

dramatic hit. It is now agreed that sentence must be taught as a unit and that various model sentences should be learnt as so many frame works in which other words or phrases should be fixed in, by what is now familiar to every teacher as the substitution method. Every model sentence is then enacted, each pupil playing in the appointed order, the role of a part of speech therein, coming in with his smaller or larger groups of phrases and clauses. When each pupil will recite his or her special word and go on substituting, after every act of a sentence is finished. In spite of Jesperson's Analytical Syntax and Palmer's book emphasising the ergonics, no attempt has been made to prepare an ergonic chart for Tamil.

Though the whole programme for the linguistic games had been completely chalked out, in all its detail, by these eminent writers, whose books are familiar to every teacher worthy of the name, very few institutions in Tamil land can boast of following this playway method. The great problem is to conquer the apathy of the teacher. Mental tests have rarely been used for purposes of diagnosis and prognosis.

" Linguists no longer dream themselves as arbiters of speech but simply recorders of usage "—(Whitney). Not even satisfied with this, Ballard and others who are anxious that the language should be stopped from changing for the worse, feel that this can be done successfully, only, when the science of composition takes the place of grammar. Tolkappiyar had already paved the way for this. His book cannot be looked upon as grammar or vyakarana, it can be described only as a treatise on the science and art of composition and literary appreciation. Therefore it ought not to be difficult to follow this path, for any diligent student of Tamil who has undergone any useful course in Tolkappiyam. Tiruvalluvar when he speaks of (eluttu) as the eye, must have had this art and science of composition in his mind.

Merely listening to the word of a teacher is not enough ; one has to learn by doing. The Playway education, the Project Method and the Dalton Plan are therefore very important. Mutual discussions among students, the practical use of things learnt for instance in teaching to others makes one's education perfect, according to the views held by the ancient Tamilians, as is made clear by the following verses :

ஆசான் கூறியவை அமைவரக் கொளினும்
காற்கூறல்லது பற்றலனாகும்
அவ்வினையாளரொடு பயில் வகை ஒருகால்
செவ்விதினுரைப்ப அவ்விருகாலும்
மையறு புலமை மாண்புடைத்தாம்.

"If a student grasps what all the teacher has taught he will have command only over 25% ; if he moves in addition with other students thirsting for knowledge he gains a further 25% and when he successfully teaches he gains the remaining 50% and his erudition becomes then flawless and great."

Students should be given more responsibility, and greater initiative should be encouraged. The science of composition has to take all these truths into consideration. According to Ballard, the function of the oral composition lesson is to train for public speaking and public debate. Who can deny the importance of public speaking in this age of Democracy ? Any camp fire will open one's eyes to the immense possibilities in a child approached in the proper way.

The making of a writer ought to be the next great aim of education. We perfect ourselves by correctly expressing our thoughts. But today it is not so much the creative inspiration as the examination fever that is the characteristic feature of the class room. Few teachers have learnt the art of the new examiner. The child has to write a composition on the spur of the moment, without striking out any letter. The composition has to come

out of the young brain as perfect as Minerva coming out of the head of Jupiter. Even a Shakespeare and a Newman will be condemned as dullards by our pedagogues. Ballard therefore speaks of the "art to blot" and emphasises preparation, revision and self-criticism. The truth of this point of view can be verified by any one who cares to go through a manuscript class magazine of any school, as contrasted with ordinary student exercise books, containing interesting tit-bits, short stories, descriptions of camp fires, occasional poems in popular tunes, caricatures and pictures, all neatly and elegantly done and thus revealing what can be done when once the interests of the children are aroused. That is how creative art is developed. There is here no spirit of competition which rules our world ; it is all a co-operative effort of the New Age.

Sir Philip Hartog therefore rightly condemns the present unnatural educational formula of writing anything about something for anybody which therefore supplies no incentive to write. Writing is both a record and a message and therefore the first principle of Hartog is that the writer must have the audience in his mind. The second principle is that a skeleton should be prepared before writing the essay. The third principle is that the child should mark its exercises after discussion with the teacher. Thus the creative and critical faculties are developed along with the grammatical conscience without any exercises in formal grammar. "The habit of mental alertness and vigilance so engendered is of vital importance in a democracy" —(Ballard). It is in this spirit that the old Tamil poem speaks of this art of composition leading on to the greatest Freedom.

எழுத்தறியத் தீரும் இழிதகை மை தீர்ந்தான்
மொழித் திறத்தின் முட்டறுத்தான் ஆகும்—
மொழித்திறத்தின்
முட்டறுத்த நல்லோன் முதனூற் பொருளுணர்ந்து
கட்டறுத்து வீடு பெறும்.

The First books printed in Tamil

XAVIER S. THANI NAYAGAM.

The establishment of schools and the introduction of printing was part of the educational programme of the European missionaries who entered India and Ceylon in the sixteenth century. Many of the leading missionaries in the sixteenth century, like Francis Xavier, were scholars who had been educated at the universities of Europe, at Paris, Coimbra, Salamanca and Rome, and came from countries which had felt the impact of the Renaissance and the revival of learning ; and hence we find them introducing into India and Ceylon educational methods and techniques which were current in the Europe of their day. Such, for instance, were the founding of schools, both for religious and secular instruction, and the recruitment, training and financing of catechists and teachers, and the language methods they adopted for mastering spoken and written Tamil. One of the pioneer foreign scholars, Henrique Henriques (1520-1600), the first known European to have initiated a scientific study of the Tamil language and to have written copiously in Tamil, even proposed the erection of a Tamil University at Mannar or Punnakayil as early as circa 1560.[1] The work of these leading missionaries was not confined to exclusive educational methods ; they made great use of the popular media of instruction that are the theatre and the printed word.

Printing was one of their best allies in the propagation of the Gospel as well as in the spread of literacy, and in spite of what has been said at times to minimise the value

[1] S. G. PERERA, S. J., *The Jesuits in Ceylon*, p. 18, De Nobili Press, Madura, 1941 ; D. FERROLI, S. J., *The Jesuits in Malabar*, Vol. 1, Bangalore Press, Bangalore City, 1939.

of their contribution to Indian letters and to typography because their motive was religious preaching, the contribution of missionaries to educational methods, to linguistics and language study, to lexicography, and to literature has not been as yet adequately assessed in the overall history of learning in India and Ceylon.[2] Because their motive was the propagation and the preservation of a particular religion, their contribution to education and literature is not to be underestimated.

The introduction of printing into India was itself of great educational and social significance. In 1556 the Jesuits in Goa opened the first printing press in India with Latin types brought from Europe.[3] But during this period the Goa press did its printing in Latin and Portuguese. The first Tamil booklet, however, appeared in Lisbon in the year 1554, two years before the printing press was introduced into India. The Roman script was used throughout the booklet to reproduce Tamil texts. The first known Tamil types were cast in the year 1577 at Goa but they were obviously not satisfactory, and hence a second and satisfactory attempt at casting Tamil types was made in Quilon in the year 1578, and a book of prayers and catechetical instructions printed in Quilon on 20th October 1578. With this booklet of 16 pages entitled *Doctrina Christam* or *Tambiran Vaṇakkam* (தம்பிரான் வணக்கம்), Tamil became the first Indian and Ceylonese language in which books were printed.

The establishment of the printing presses and the publication of these books were occasions for a justifiable pride in the Tamil districts. The Tamil Christians of the Fishery Coast contributed very liberally to the establishment of the first printing presses,[4] and the first

2 AMERICO CORTEZ PINTO, *Da famosa Arte da Imprimissao*, esp. p. 297 ff., Editora "Ulisseia" Limitada, Lisbon, 1948.

3 GEORG SCHURHAMMER, S. J., G. W. COTTRELL, JR., *The First Printing in Indic Characters*, pp. 147-160, in *Harvard Library Bulletin*, Vol. VI, No. 2, Spring, 1952.

4 *ibi.*, p. 150.

books were received with great wonder, and bought and treasured both by Christians and non-Christians. An Indian poet even celebrated in verse the achievements of the invention which printed and multiplied books.[5] These facts which are gathered from the Jesuit letters and Francisco de Sousa's *Oriente Conquistado* find a singular confirmation in the Preface to the Tamil *Doctrina Christam* printed in Cochin in 1579. The Preface is written in the name of the missionaries of the Fishery Coast and addressed to the Christians of the Fishery Coast as well as to other Christians whose language is Tamil. " You have desired to have several books which will teach you and your descendants the path to heaven and therefore you have contributed large sums of money towards the press. Therefore we are giving you this book as a gift. Because you spent large sums of money and established a press you have gained respect and praise before the world " :

> உஙகளுககுமஙகளசநததிகளுககுஞசொறகததுககுபபொறவழி
> படிபபிககததககபலபலபொததகஙகளசசிலெயுணடாககவேணு
> மெனறுவனெகமுதலசசுணடாககசசிலவளிதீாகளெயாகையிஞலி
> நதப்பொததகமுஙகளுககுநனகொடையாகவாவிடடொமனெக
> முதலசிலவளிததுவசசுணடாககிவிததததிஞலெசஙகையுஙகீாததி
> யுமுலொகாமுனபாகபபெறறீர்களெ

The passage shows to some extent that punctuation and dots above mute consonants had not come into use, and the script reforms of Beschi were yet to be made. The orthography of the period may be seen from the printed pages reproduced in the plates. The non-Christians had not merely bought or admired the books ; some of their learned men had collaborated with the European author in the revision of the language and style of this early pioneer Christian literature in Tamil.[6]

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5 FRANCISCO DE SOUSA, S. J., *Oriente Conquistado a Jesus Christo pelos Padres de Companhia de Jesus da Provincia de Goa*, Vol. II, pp. 256-257, Lisbon, 1710 ; AMERICO CORTEZ PINTO, *Da famosa Arte*, op. cit., pp. 368-369.

6 See Preface to *Doctrina Christam*, Cochin, 1579 :
" தமிழை நன்றுயறிந்த சில கல்விமான்களைக் கொண்டு தமிழுக்கு நன்று

The date of the introduction of printing in the Tamil country is rather significant when considered with other comparable dates. The first printing by Europeans in China was in 1584 and in Japan in 1590; in the Philippines in 1593. The first printed book which has come to light from the New World is a *Doctrina* in Spanish, Quichua and Aymara printed in Lima, Peru, in 1584, though a *Doctrina* in Aztec and Spanish of which no specimen has yet been found, is believed to have been printed in Mexico City in 1539. The first printing for an African language seems to have been done for Congolese in 1624 and on the same lines as the Tamil Brochure (Cartilha) printed in Lisbon in the year 1554. Russia printed its first book in 1563; Constantinople had its first press in 1727; and Greece in 1821. Thus the Tamil printed books of the 16th century seem to be the earliest samples of printing along Western lines undertaken outside of the European continent and its immediate neighbourhood.[7]

The Four Printed Copies.

There has been and continues to be a great deal of conjecture and confusion about the character and content of the first books printed in an Indian language and about the dates and the location of the first presses on Indian soil. Now, however, after the finding and identification of four specimen copies of Tamil publications printed in the

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யிணங்கத்தக்க சில வாத்தைசாவை தீர்த்துக் கொண்டு இடறுகள் வராமல் அநேகமெல்லாந் தெண்டித்தார்".

Preface to *Flos Sanctorum*, 1586: "agora nuevamente en este ano di 86 se imprimio esto libro di la vida de los sanctos las quales communiqui con algunos naturales que saben y entienden bien esta lengua, y porque estas vidas saliessen bien apuradas gaste en las tresladar en esta lengua mas de tres anos."

7 See references to early printing in the works quoted above of AMERICO CORTEZ PINTO, *Da famosa Arte*, and GEORG SCHURHAMMER and G. W. COTTRELL, *The first printing in India characters*, o.c., cf. S. H. STEINBERG, *Five hundred years of Printing*, Penguins Ltd., Harmondsworth, Middlesex (England), 1955. The Welsh Bible was printed in 1588 and the first book in Irish was published in 1571.

sixteenth century more precise data is available regarding the place of printing, their authorship and the circumstances of their composition.

1. *Cartilha*: pp. 38, Germano Galhardo, Lisbon, 11th February, 1554.

The entire title of the brochure as it appears in the title page is "Cartilha che conte breuemente ho q todo Christo deue apreder pera sua saluaçam, A qual el rey Dom Joham tercero deste nome nosso senhor mandou imprimir e lingoa Tamul e Portugues co ha decraracam do Tamul por cima de vermelho". "Brochure which contains in brief all that a Christian should know for his salvation and which our lord the King Dom John the third of that name ordered to be printed in the Tamil language and in Portuguese with the Tamil meaning printed above in red".

This particular copy which is now kept in an iron safe of the Ethnological Museum of Doctor Leile de Vasconcellos at Belem, Lisbon, originally belonged to the Library of the Carthusian monastery of *Scala Caeli* of Evora. The copy was presented to the Library by the Jesuit Theotonio de Braganca (1536-1602) a distinguished scholar who was born in Coimbra, educated in Rome and Paris and who as Archbishop of Evora founded this Carthusian monastery of Scala Coeli in 1598. A handwritten note on the copy supplies the information that the copy was his gift to the Carthusian Library.[8] When later the monastery was disbanded this copy may have gone to the Torre do Tombo, for at the beginning of the twentieth century it was in possession of Jose Bastos, a former director of Torre do Tombo. In 1909 it was found in the hands of an illiterate person from whom Dr. Vasconcellos bought the copy for his Ethnological museum.[9]

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8 "Livro da Cartuxa de Scala Caeli deg. Illmo et Revmo Sor D. Theotonio de Braganca, Archbpo de Evora, che fez donacao e foy fundador da mesma casa"

9 See article on this booklet by SOUSA VITERBO in the daily, *Diario de Noticias*, March 16, 1909, also *Diccionario Bibliogra-*

Cax 75

¶ Cartilha que contẽ breuemẽte
ho q̃ todo christão deue aprẽder
pera sua saluaçam. A qual el rey
dom Johan terceiro deste nome
nosso senhor mandou imprimir
ẽ lingoa Tamul e Portugues
cõ ha decraraçam do Tamul por
cima de vermelho.

Frontispício da Cartilha de leitura e doutrina em língua Tamul e Português, admirável specimen da aplicação das artes gráficas ao ensino das línguas

PLATE I

Frontispiece of the *Cartilha* printed in Lisbon in 1554

munioné. Remissionem peccatorum. Carnis resurrectionem. Vitam eternam. Amen.

Dos ceos — e da terra — criador: — todo —
Agájamũm bũmium parachevãn çaravamũm
Creo em — deos — padre todo — poderoso — —

poderoso — padre — em deos — creo: — E. esty —
ánuvané: pidáue tambiráne vizváçam. Auuanám
criador dos ceos e da — terra: — E em — —

em nosso — senhor — Jesu — xpõ — seu — filho — hũ
ènnarè cartãue iesu christo auuanarè pũtrane oru-
Jhũ — xpõ seu — unico filho — nosso —

foo: — Do sancto — spũ — pole graçe — —
nanę. Xuddamána xitatinoreá carunecónddu
senhor: O qual foy — concebido — do spũ sancto

concebido — foy — da virgem — maria — naceo: —
guerbám si: caniástri mariatil perándauán:
naceo — de maria — — virgem —: —

De poncio — pilato — pole — mandado — padeceo —
Pôntio pilato vidita vidicóndu/ vecena-
Padeceo — sob — poder de poncio pilato foy — cruci-

— na crus foi — depedurado morto: e no sepulcro posto —
pattũ: crũsimel tũqui xetán: culil váitu:
ficado — morto — e — sepultado: —

Plate II

Sample page of the Cartilha with Romanised Tamil, the Portuguese version, and inter-linear word for word Portuguese rendering (in the original in red)

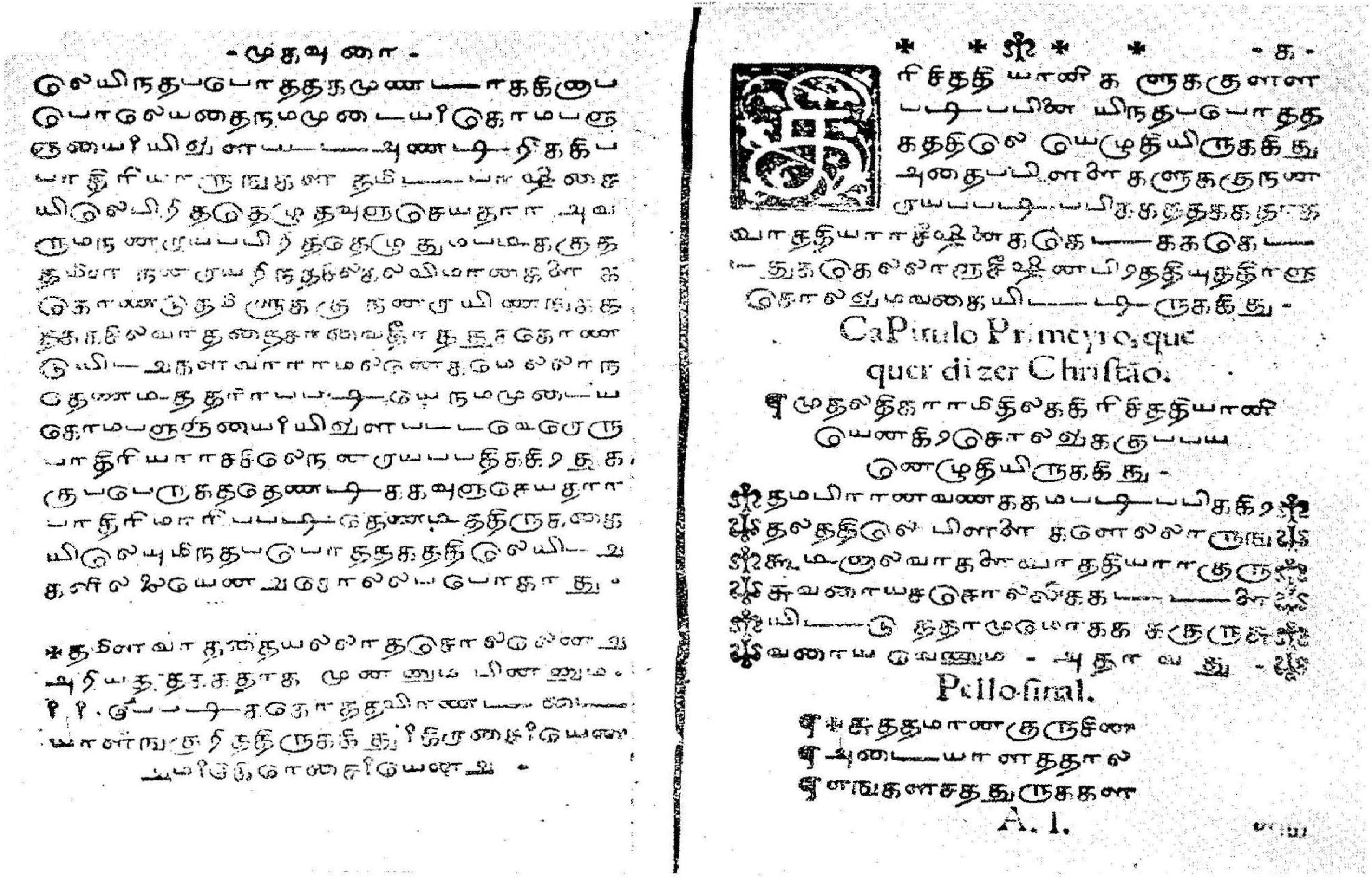
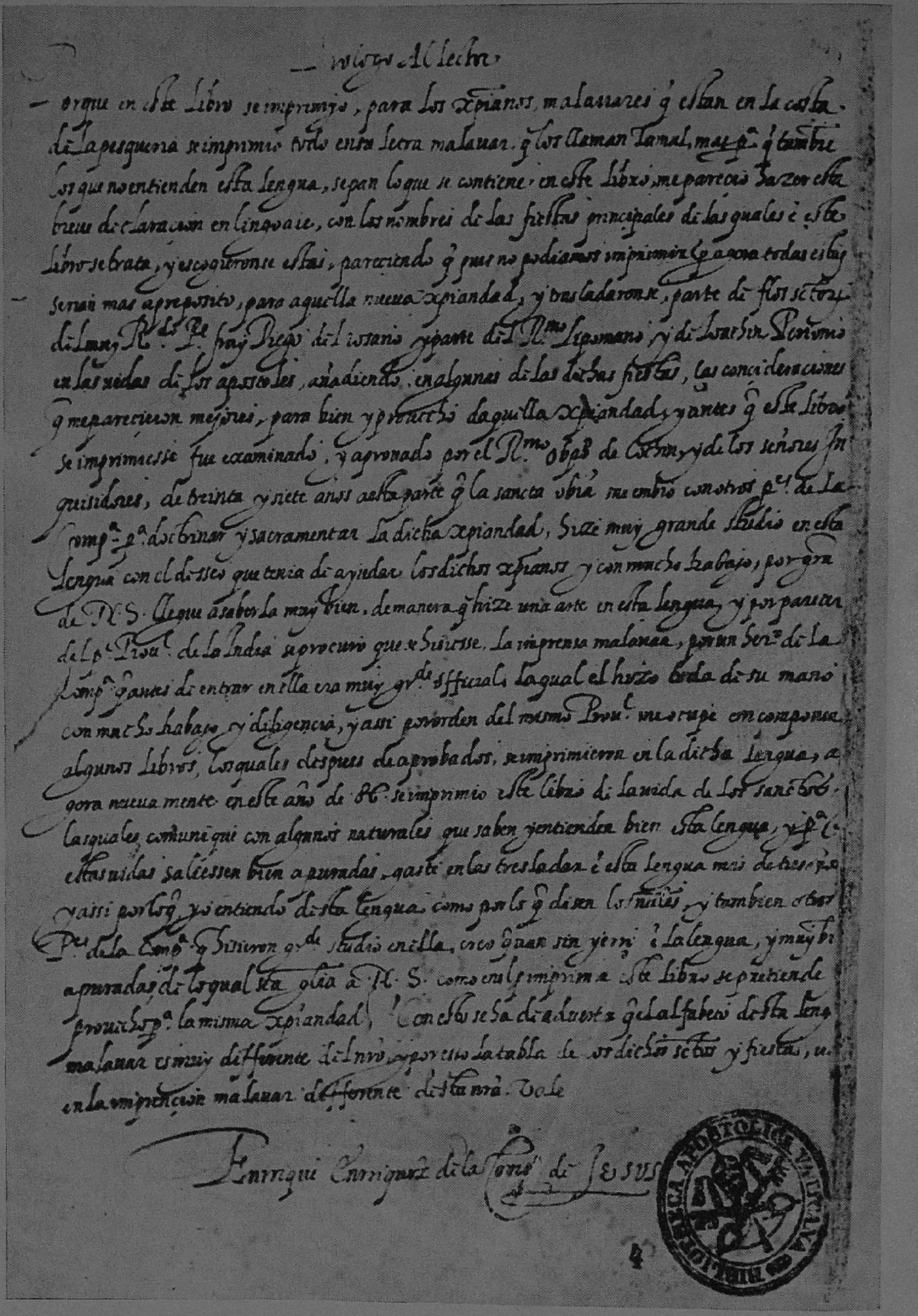


PLATE III
Sample pages of the Catechism printed in Cochin in 1579.



[illegible] Al lector.

Porque en este libro se imprimió, para los xpianos malavares q̃ estan en la costa
de la pesqueria se imprimió todo en la letra malauar. q̃ los llaman Tamal, mas p.ª q̃ tambien
los que no entienden esta lengua, sepan lo que se contiene en este libro, me parecio hazer esta
breve declaracion en lenguaje, con los nombres de las fiestas principales de las quales e este
libro se trata, y escogieronse estas, pareciendo q̃ pues no podiamos imprimir [illegible] todas estas
serian mas a proposito, para aquella nueva xpiandad, y trasladaronse, parte de flos sctorum
de l muy R.do P.e fray Diego de l rosario y parte de l R.mo [illegible] y de [illegible] Hieronimo
en las vidas de los apostoles, añadiendo, en algunas de las dichas fiestas, las consideraciones
q̃ me parecieron mejores, para bien y provecho daquella xpiandad, y antes q̃ este libro
se imprimiesse fue examinado, y aprovado por el R.mo obpo de Cochin, y de los señores In
quisidores, de treinta y siete años a esta parte q̃ la sancta obia me embio con otros p.es de la
comp.ª p.ª dotrinar y sacramentar la dicha xpiandad, hize muy grande studio en esta
lengua con el desseo que tenia de ayudar los dichos xpianos y con mucho trabajo, por gra
de N. S. llegue a saber la muy bien, de manera q̃ hize una arte en esta lengua, y por parecer
del p.e Prov.l de la India se procuro que se hiziesse la impresa malauar, por un her.º de la
comp.ª q̃ antes de entrar en ella era muy gr.de official, la qual el hizo toda de su mano
con mucho trabajo y diligencia, y assi por orden del mesmo Prov.l me ocupe en componer
algunos libros, los quales despues de aprobados, se imprimieron en la dicha lengua, a
gora nueva mente en este año de 86 se imprimio este libro de la vida de los sanctos
las quales comunique con algunos naturales que saben y entienden bien esta lengua, y p.ª q̃
estas vidas saliessen bien apuradas, gaste en las tresladar e esta lengua mas de tres p.º
y assi por lo q̃ yo entiendo desta lengua como por lo q̃ disen los naturales, y tambien otros
P.es de la Comp.ª q̃ hizieron gr.de studio en ella, creo q̃ van sin yerro e la lengua, y muy bien
apuradas, de lo qual sea gloria a N. S. como en lo q̃ imprima este libro se pretiende
provecho p.ª la misma xpiandad, Con esto se ha de advertir q̃ el alfabeto desta leng
malauar es muy differente del nro, y por esso la tabla de los dichos sctos y fiestas, u
en la impression malauar differente de la nra. Vale

Enrrique Enriquez de la Comp.ª de Jesus

4

PLATE IV

The Spanish Prologue (handwritten) of the Vatican Copy of the *Flos Sanctorum*, printed in Punnaikayil (?) in 1586.

In 1948 this copy received publicity by the prominence it received in a work on the history of printing in Portugal. Americo Cortez Pinto was gathering material for his work *Da famosa Arte da Imprimissao* when he happened to mention to Professor Manuel Heleno, the present director of the Ethnological Museum of Belem that he had not come across a rare sample of printing which was mentioned in ancient bibliographies like Innocencio da Silva's *Bibliographia Lusitana* but which even the ancient bibliographers had not seen. Professor Heleno invited him to see the copy of a rare book he had in the iron safe of his museum and the identification was made. Cortez Pinto has devoted a few pages to the description of this unique specimen and has reproduced in colour four pages of this booklet. A manuscript copy of this brochure is said to be in the municipal library of Oporto.[10]

The present writer examined the copy during a brief visit to Lisbon in June, 1954, but did not take very detailed notes since he expected photostats to be sent to him of the booklet for study. So far he has not been successful in his attempts to obtain photostats or a microfilm of the copy. Even the reproductions in Cortez Pinto's book do not do justice to the magnificent specimen of printing and language study that is the Tamil *Cartilha* of 1554.

2. *Doctrina Christam en Lingua Malauar Tamul* or *தம்பிரான் வணக்கம்*, pp. 16 ; Collegio do Saluador, Quilon, 20 February, 1577.

This booklet of prayers and rudiments of the faith was entirely unknown to scholars until it was bought by Harvard College and a study was published in the Harvard Library Bulletin in the spring of 1952. The present writer

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fico Portuguez, Vol. II, p. 216 ; Vol. VII, pp. 433, 434 ; ANTONIO JOAQUIM ANSELMO, *Bibliografia das obras impresas em Portugal no secolo* XVI, No. 650, Lisbon, 1926 ; AMERICO CORTEZ PINTO, *Da famosa Arte*, op. cit., pp. 357-359 and Plates XVII-XX.

10. ANTONIO JOAQUIM ANSELMO, *Bibliografia das obras impresas em Portugal no secolo XVI*, op. cit. No. 650.

obtained a photostat copy of the booklet by courtesy of G. W. Cottrell Jr., Librarian at Harvard. This Harvard copy is the earliest example of printing in the characters of one of the languages of India and the earliest available example of printing executed in India in an Indian language.

The copy was sent from India to Rome and received in November, 1579, presumably by Father Pedro de Fonseca, S.J. (1527-1599) who was in Rome (1573-81) as Assistant for Portugal to the General of the Jesuit Order. A legend in ink reads " Portata dall'India. Hauuta dal pre Fonseca del mese di Novembre M.D. LXXIX ". The copy seems to have been in one of the Jesuit Colleges of Siena until the suppression of the Jesuit Order in 1773, and then in the Fideikommissbibliothek in Vienna of the Princes of Liechtenstein. Recently it passed into the European and American book markets and was purchased in January 1951 for the Harvard College Library from William H. Robinson Ltd., of London.[11]

3. *Doctrina Christam* : கிரீசித்தியானி வணக்கம், pp. 120, Collegio da Madre de Deos, Cochin, 14 November, 1579.

This copy which was in the Library of the Sorbonne and bore the stamp " Bibliotheque de l'Université de France ", was recorded by Fr. Robert Streit, O.M.I. in 1928.[12] Subsequently the copy has disappeared from the Sorbonne; it was probably misplaced or taken away during the second world war. Fortunately, while it was yet available at the Sorbonne, a photostat copy had been made for the Jesuit scholar, Fr. Georg Schurhammer, the authority on St. Francis Xavier and his times, and that photostat copy was presented by him to Bishop Francis

11 GEORG SCHURHAMMER and G. W. COTTRELL, *The first printing in Indic characters*, o.c. contains a description of this booklet.

12 ROBERT STREIT, *Bibliotheca Missionum*, IV, 145.

T. Roche, S.J., of Tuticorin who in turn presented it to the present writer in 1951. It was this copy which was loaned to Harvard for purposes of study and microfilming in 1952 and now continues to be in the possession of the present writer.

Copies of this *Doctrina* were found in circulation in South India as late as 1732, for Sartorius, the Danish missionary, in his Diary for 1732 mentions having seen a copy of this book at Pulicat and another at Tranquebar.[13]

4. *Flos Sanctorum o Libro de las vidas di algunos santos trasladas en lengua malavar*, pp. 669, (Tuticorin or Punnaikayil), 1586.

The present writer identified a copy of this book in June 1954 in the manuscript section of the Vatican Library. Various writers have given different dates for the *Flos Sanctorum* printed in the Fishery Coast, but from the ecclesiastical calendar given at the end of the book it may be reasonably supposed that it was printed in or before 1587. The Calendar which gives the dates for Ash Wednesday, Easter Sunday etc., begins with the year 1587 and continues on the same page for each successive year until 1614. The Spanish preface by the author leaves no doubt regarding the date since it clearly states that after having had some books (*algunos libros*) printed earlier, finally in the year '86 was printed " this book of the Lives of the Saints ". The author also says in the same preface that he has been working in the Fishery Coast for 37 years. Henriques arrived at Goa in 1546 and at the Fishery Coast after a year or two. Hence if he had arrived at the Fishery Coast in 1548 or 1549, the evidence of the preface tallies. The intervening period between the *Doctrina* of 1579 and the *Flos Sanctorum* of 1587 would have given him sufficient time for the composition and printing of what was a monumental work for its time, a book of 669 pages.

13 See C. E. K., *Notes on Early Printed Tamil Books*, in *Indian Antiquary*, Vol. II (1873), pp. 180-181, and *Early Printing in India*, p. 98.

Unfortunately the Vatican copy does not possess the title and introductory pages in Tamil which certainly should have been in the original copy and which would have given the precise dates and place of printing. Instead there is a brief introduction and a table of contents in Spanish written in ink. These hand-written pages may have been substituted in the specimen copy or copies which were despatched to Europe.

The provenance of this Vatican copy is not exactly known. Fr. S. G. Perera, S.J., in his *Jesuits in Ceylon* when listing the works of Fr. Henrique Henriques says: "A copy in Tamil of his "Vitae Christi Domini, Beatissimae Virginis et aliorum Sanctorum" sent to Rome in 1602 is now in the "Bibliotheca Vaticana".[14] Fr. S. G. Perera was not able to give me the source of this information nor were the Vatican Librarians aware of any such title. For certain reasons I am disposed to believe that the book mentioned by Fr. S. G. Perera is the *Flos Sanctorum* under a more descriptive title. There is a handwritten note on a fly-leaf of this Vatican copy of the *Flos Sanctorum*: "se dar alla biblioteca Vaticana".

Authorship

1. *Cartilha of* 1554:

The prologue of the brochure was written by three Indians then living in Lisbon. Their names are given as Vicente de Nazareth, Jorge Carvalho, and Thoma da Cruz. They were responsible for the translations and transliteration. The usual sources do not furnish any other information regarding them.

Their work, however, according to the prologue, was supervised by Fra Joam de Vila de Conde. Fra Joam is the renowned Franciscan who was Guardian of the Order in Colombo and who figured prominently in the affairs of

14 S. G. PERERA, *The Jesuits in Ceylon*, o.c., p. 157.

Ceylon in the middle of the sixteenth century. That Fra Joam was familiar with a Tamil milieu is evident from a multiplicity of circumstances. He travelled in the Tamil parts of Ceylon and India and kept up correspondence with missionaries in these parts.[15] In a speech at the Court of Bhuvanaike Bahu (1521-1551), King of Kotte (Ceylon), Fra Joam cites the *Tirukkural* as one of the works with which the King and court and he are familiar.[16] A Tamil Christian community among whom the Franciscans worked existed in Colombo in the sixteenth century. A Tamil-speaking Catholic poet living in Colombo composed a prose catechism to be chanted and some canticles to be sung under the inspiration of Fra Joam, and Fra Joam sent to Mannar from Colombo " a priest of the country well-versed in Tamil " to help Fr. Henriques in the earlier period of his Tamil studies.[17]

2. *The Doctrina Christam* (தம்பிரான் வணக்கம்) of 1577 was made, as a printed note in Portuguese, says in the booklet by Fr. Anrique Anriquez (same as Henrique Henriques) of the Society of Jesus and by Father Manuel of St. Peter. The latter was evidently a native secular priest since he is not designated as belonging to the Society of Jesus : *Doctrina Christaa tresladada em linqua Tamul pello padre Anrique Anriquez de Copanhia de Jesu & pello padre Manoel de Sao Pedro.* The Tamil title, however, bears the sole name of Father Henriques S.J. The omission of the name of the second author may have been merely because of the restricted space available below the block on the front page. The Tamil title reads :

கொமபஞ்ஞிய தெ செசூ வகையிலணடிறிககிப
பாதிரியாா தமிழிலெ பிறிதெழுதின தமபிரான வணககம

15 See P. E. PIERIS and M. A. H. FITZLER, *Ceylon and Portugal*, Vol. I, Verlag der Asia Minor, Leipzig, 1927 ; G. SCHURHAMMER, *Ceylon zu Zeit des konigs Bhuvaneka Bahu und Franz Xavers*, 2 Vols., Leipzig, 1928.

16 FERNAO DE QUEYROZ, *The Temporal and Spiritual Conquest of Ceylon*, Book II, p. 241, Colombo Government Press, 1930.

17 S. G. PERERA, *The Jesuits in Ceylon*, o.c., passim.

In today's characters and mode of writing it should read:

கொம்பஞ்ஞிய தெ சேசு வகையில் அண்டிறிக் பாதிரியார்
தமிழிலே பிரித்தெழுதின தம்பிரான் வணக்கம்

No information other than that provided in the note on authorship is available about Fr. Manuel of St. Peter. He was obviously one of the Tamil-speaking secular priests who since the coming of the Portuguese were being trained at Goa and then sent back to their districts of origin. One of Father Henrique's helpers in the study of Tamil and in the composition of his books was Father Pero Luis, S.J., the first Brahmin to become a Jesuit. His name, however, does not occur as a joint-author in any of the printed books which are available to us.

It is suggested that this Quilon Catechism of 1578 is basically the Catechism which St. Francis Xavier had earlier prepared in Portuguese (1542) and in Tamil (1544) and which in turn had been prepared by St. Francis Xavier on the *Doctrina* published by Joam de Barros in Portugal (1539). If that be so, it should have been subject to extensive revision both by Francis Xavier and subsequently by Father Henriques.[18]

Father Henrique Henriques, S.J., the principal compiler of the Tamil books published in the 16th century was a student of law at the University of Coimbra when he joined the Society of Jesus in 1545 at the age of about 25. He reached Goa in 1546 and the following year was sent to the Fishery Coast. On the advice of Francis Xavier he set himself to the study of the Tamil language "day and night" as he says. From his first days on the Fishery Coast (at Tuticorin and Punnaikayil) he commenced a systematic study of the Tamil language modelled on the Latin Grammar of Joam de Barros, and as early as 1552 compiled a Tamil Grammar in Portuguese which he sent

18 GEORG SCHURHAMMER and G. W. COTTRELL, JR., *The first printing in Indic characters*, o.c., p. 157.

to Rome with a request that it be printed. He was resident at Mannar from 1561 to 1564 and baptized a chieftain from Trincomalie whom the Portuguese intended to put on the throne of Jaffna. He took pleasure in meeting Hindus and Moslems and in discoursing with them on religious matters, as well as in consulting non-Christian learned men regarding the style and language of his Tamil manuscripts. Besides the three books mentioned in this article, he repeatedly says in his letters that he was compiling for print—

(a) A Grammar of the Tamil language.

(b) A Vocabulary of Tamil words and terms.

It is not yet precisely known how many of his books were printed in the 16th century. In his preface to the *Flos Sanctorum* he says that before 1586 "algunos libros" (some books) had been published in Tamil.[19]

3. *Doctrina Christam* (கிரிசித்தியானி வணக்கம்) Cochin, 1579.

This book in the authentic style of a catechism with questions and answers is the translation into Tamil of the Portuguese work of Marcos Jorge, S.J., a very popular catechism which was first published in Lisbon in 1566 and which continued to be the standard of its type until it was supplanted early in the seventeenth century by the *Doctrina* of St. Robert Bellarmine. The Preface states that the learned Marcos Jorge of the Society of Jesus published this catechism and since then Christians both in Portugal and other kingdoms have benefited by it to a great extent. That the Tamil-speaking Christians might derive the same benefits, this book was being published in Tamil.

19 For particulars regarding Fr. Henriques, see *Monumenta Historica Societatis Iesu*, IOSEPHUS WICKI, *Documenta Indica* in which the letters of H. Henriques are reproduced. See also XAVIER S. THANI NAYAGAM, *Tamil Manuscripts in European Libraries*, in *Tamil Culture*, Vol. III (1954), pp. 219-220, and BSOAS, Vol. III, p. 147.

This translation of Marcos Jorge came to be used very widely in India and Ceylon. Catechetical instruction was imparted in a very thorough manner by the Jesuits in Jaffna in the seventeenth century so that it was said that the children in the mission of Jaffna were " the best instructed in the whole of the East ". Copies of the Tamil catechism were obviously used there in 1644 when Figureydo wrote: " They are all so well instructed by our Fathers that there is scarcely a boy or a girl who does not know the catechism thoroughly, besides the whole book of Marcos Jorge which has been translated into their language ".[20]

4. *Flos Sanctorum,* 1586 :

The handwritten preface in Spanish found in the Vatican copy of the *Flos Sanctorum* gives many interesting details regarding the authorship of this work. Since it was not necessary for this new community of Christians to have a very elaborate and complete " Lives of Saints ", Father Henriques chose those lives which seemed most relevant to a new Christian community. Hence he translated part of the *Flos Sanctorum* of the Friar Diego del Rosario and part of the *Flos Sanctorum* of Lipomani and the *Lives of the Apostles* by Perion. He also added, where it seemed relevant, reflections and observations suited to the readers. He had laboured 37 years among those who spoke Tamil and had written " algunos libros " which after approval had been printed. Finally in 1586 he was publishing the *Flos Sanctorum* after having worked at it for more than three years. In revising it he had consulted " algunos naturales que saben y entienden bien esta lengua " (" some natives well-versed in this language ").

Details are available regarding the primary sources of the *Flos Sanctorum.* Friar Diego del Rosario published in Coimbra in 1577 a revised version of his *Historia das vidas e feitos heroycos e obras insignes dos sanctos, com muitos*

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20 S. G. PERERA, *The Jesuits in Ceylon,* o.c., p. 157.

sermoes e praticas spirituais que servem a muytas festas do anno. This revised edition should have been available to Father Henriques. The second work which he used was the *Sanctorum priscorum patrum vitae centum sexaginta tres,* one of the first scientific volumes of hagiography. The author was Luigi Lippomano, an Italian, who published this work of eight volumes, first in Venice in 1551 and then in Rome in 1560. The third work he mentions in the Prologue is *De rebus gestis vitisque Apostolorum liber* compiled by the French Benedictine, Joachim Perion, and published in Paris in 1551.[21]

TABLE OF CONTENTS

1. Cartilha of 1554.

Page 1 : Title page with the coat of arms of King Joam III.

Pages 2-3 : Prologue by the three Tamil Christians.

Page 4 : Indications regarding transliteration and the phonetic peculiarities to be observed in the pronunciation and accentuation of Tamil in Roman script.

Pages 6-34 : Per signum Sanctae Crucis, the Pater Noster, Ave Maria, Credo (Apostles Creed), The Ten Commandments, the Commandments of the Church, the Seven Capital Sins, the Seven Capital Virtues, the Confiteor, the Prayers at the Foot of the Altar and other important responses of the Mass (these last are printed only in Latin).

End : "The present work was printed by order of the King Our Lord in the very noble and ever loyal city of Lisbon and seen by the holy inquisition : printed by Germano Galhardo, printer to His Highness. 2nd of February, 1554. Laus Deo."

The method employed in this brochure of a trilinear printing of the Romanised Tamil version, the Portuguese version, and a word to word Portuguese rendering corresponding to the Romanised Tamil version has been praised as the first introduction in print of such an effective method

21 See JOSEPH WICKI, *O "Flos Sanctorum" do P. H. Henriques, Impresso no Lingua Tamul em* 1586, in *Bulletin do Instituto Wasco da Gama,* No. 73 (1956), pp. 43-49, Goa.

in foreign language study. Further, the printing in two colours in order to facilitate quick comprehension of the meaning of the Tamil version through the corresponding Portuguese words printed in red above the Tamil version is again a novel didactic introduction for its time[22] — an anticipation of Comenius by a hundred years. The Romanised Tamil version is printed in black in large type; below the Romanised Tamil version is the Portuguese version in black but in smaller type, and above the Romanised Tamil version is a word for word Portuguese rendering of the Tamil text.

2. *The Doctrina Christam of* 1578 is printed in Tamil and shows that doctrinal and liturgical material has been added to what was the content of missionary instruction about 1554. It consists of 16 pages of conventional octavo.

Page 1: Title in Portuguese and Tamil and woodcut of the Holy Trinity worshipped by saints and martyrs.

Page 2; Note regarding authorship and transliteration of foreign words.

Pages 3-14: Per signum sanctae crucis, Credo, The Ten Commandments, the Commandments of the Church, Pater Noster, Ave Maria, Salve Regina, Confiteor, The Articles of Faith, The Capital Sins, The Works of Mercy (Corporal and Spiritual), The Five Senses, The Theological Virtues, The Cardinal Virtues, The Enemies of the Soul, The Last Things, The Eight Beatitudes. These different titles are prominently printed in Portuguese.

Page 15: Contains a note of typographical interest. It is a type-specimen page of which the first lines reproduce specimens of Tamil types, 7 vowels, ஃ and 94 consonants, and vowel-consonants cast in Goa in 1557. The latter half of the page reproduces eight vowels, ஃ and 116 consonants, vowel-consonants, and double consonants. These consonants are followed by a line of Tamil numerals from one to ten and the symbols for one hundred and one thousand.

22 AMERICO CORTEZ PINTO, *Da famosa Arte da Imprimissao*, o.c., p. 297 ff.

These types are said in the last page to have been cast in Quilon in 1579 and are the types used for this *Doctrina Christam.* The types cast in Quilon are executed with greater skill, are more numerous and more precise than the Goa types. The Quilon prefers "ஈ" to "இ" which is found in the Goa type. No work, however, printed in the Goa type has come to light. This page shows the advance in technique made within a year in the art of casting Tamil types.

3. *Doctrina Christam* (கிரீசித்தியானி வணக்கம்) of 1579 consists of 120 pages.

The front page contains a large block of the traditional Jesuit Abbreviation of IHS with rays emanating from the circle containing the letters. The title has changed from *Tambiran Vanakkam,* (God worship) to *Krisitiani Vanakkam* (Christian worship) which is certainly an improvement.

Page ii (unnumbered) : Contains a note in Portuguese on the author, place of printing, etc.

Pages iii-vi : Introduction.
Chapter I : The significance of the name Christian, pp. 1-6.
Chapter II : The significance of the Holy Cross, pp. 6-12.
Chapter III : The Pater Noster, pp. 12-22.
Chapter IV : The Ave Maria, pp. 22-27.
Chapter V : The Salve Regina, pp. 27-35.
Chapter VI : The Credo, pp. 36-42.
Chapter VII : The Articles of Faith, pp. 42-58.
Chapter VIII : The Commandments of God, pp. 58-74.
Chapter IX : The Commandments of Holy Mother the Church, pp. 74-86.
Chapter X : The Seven Capital Sins, pp. 86-96.
Chapter XI: The Seven Sacraments, pp. 97-103.
Chapter XII : The Works of Mercy (Spiritual and Corporal) and the Theological Virtues, Cardinal Virtues, The Eight Beatitudes, The Confiteor, pp. 103-12.

The book ends with a square IHS Block around which are printed the words : இந்த நாமபிலவா மலொருதரு மிடெறவொ ணாறைது

4. *Flos Sanctorum* :

While the other three publications limit themselves to the prayers and the articles of faith and the explanation of basic doctrines, the *Flos Sanctorum* represents the more ambitious attempt to publish in Tamil a sustained work of considerations of the principal mysteries and feasts, and the lives of the principal saints of the Church's Calendar. As a single work of considerations on the principal feasts of the year, it does not seem that this work of 669 pages has been greatly surpassed in Catholic Tamil Literature during the last four hundred years.

The Tamil title page and the contents in Tamil are not to be found in the Vatican copy. There are, however, four pages of a handwritten introduction in Spanish and the table of contents in Spanish. Since the first page of the Tamil text has the Arab numeral "8" printed in a corner, it is probable that seven pages of printed introductory matter preceded the text.

The following is a table of contents prepared by the writer from the titles and other data furnished in the book.

January :

The Feast of the Circumcision (pp. 1-6) ; The Feast of the Three Kings (7-12) ; Saint Sebastian (12-28) : St. Vincent (28-34) ; St. Ignatius of Antioch (34-41).

February :

The Feast of the Purification of Mary (pp. 41-48) ; St. Blasius (48-56) ; St. Agatha (56-63) ; St. Apollonia (63-66) ; St. Mathias, Apostle (67-69).

March :

St. Benedict of Nursia (pp. 70-85) ; The Feast of the Annunciation (85-93).

April :

St. Mary of Egypt (pp. 93-108) ; St. Thadeus (109-112).

May :

St. Philip, Apostle (pp. 113-116) ; St. James the Less (117-121) ; The Finding of the Holy Cross (122-128).

June :

St. Anthony of Padua (pp. 129-146) ; St. Paulinus of Nola (147-151) ; St. Sophia (151-156) ; St. John the Baptist (157-165) ; St. Peter the Apostle (165-181) ; St. Paul the Apostle (181-205).

July :

St. Felicity and her Seven Children (pp. 205-208) ; St. Alexis (209-218) ; St. Margaret (218-224) ; St. Eustachius (224-234) ; St. Mary Magdalene (234-241) ; St. Christina (242-246) ; St. James Major (246-258) ; St. Chrysostom (258-263) ; The Seven Sleepers of Ephesus (265-271).

August :

St. Dominic (pp. 272-287) ; St. Mary of Snows (287-291) ; St. Lawrence (291-301) ; The Feast of the Assumption (301-307) ; St. Bernard (307-315) ; St. Bartholomew Ap. (315-321) ; St. Gunasius (322-326) ; St. Augustine of Hippo (326-333).

September :

The Nativity of the B.V.M. (333-341) ; St. Hadrian (341-352) ; St. Eugenia (352-364) ; The Exaltation of the Holy Cross (364-369) ; St. Mathew Ap. and Evangelist (369-375) ; St. Michael Archangel (375-380).

October :

St. Jerome (pp. 380-387) ; St. Francis of Assisi (387-406) ; Sts. Simon and Jude Thaddeus (406-414).

November :

Feast of All Saints (pp. 414-423) ; All Souls Day (423-428) ; St. Martin of Tours (429-441) ; St. Cecilia (441-452) ; St. Catherine of Alexandria (453-465) ; St. Andrew (465-482).

December :

St. Nicholas (pp. 482-498) ; St. Lucia (498-504) ; St. Thomas Ap. (504-516) ; The Nativity of Our Lord (516-524) ; St. Stephen (524-532) ; St. John the Apostle (532-545) ; St. Sylvester (545-557).

Movable Feasts :

Ash Wednesday and Lent (pp. 558-565) ; The Passion of Our Lord (566-608) ; The Resurrection (609-616) ; The Ascension (616-622) ; Pentecost (623-636) ; Corpus Christi (636-645) ; Advent (645-651) ; The Last Judgement (652-661).

List of Holy Days of obligation, and of days of fasting and abstinence (pp. 662-666) ; Calendar of Movable Feasts from A.D. 1587-1614 (666-669).

Note : The original has the Tamil numerals printed on each leaf *in serial order, but not on each page.*

The text of the handwritten Spanish prologue and table of contents in the Vatican "*Flos Sanctorum*".

Prologo Al Lector.

Porque en este libro se imprimyo' para los christianos malavares, que esta'n en la Costa de la Pesqueri'a, se imprimio todo en su letra malavar, que los llaman Tamul. Mas para que tambi'en los que no entienden esta lengua, sepan lo que se contiene en este libro, me parecio' hezer esta breve declaracio'n en lingoaje, con los nombres de las fiestas principales de las quales en este libro se trata. Y escogie'ronce e'stas, pareciendo que, pues no podi'amos imprimir por agora todas, e'stas seri'an ma's a prepo'sito para aquella neuva christiandad. ; Y transIada'ronse, parte de Flos Sanctorum del R.^{do}P.^{e} Fray Diego del Rosario, y parte del R.^{mo} Lipomano y de Joachi'n Perionio en las Vidas de los Apo'stoles, anadiendo, en algunas de las dichas fiestas, las concideraciones que me parecieron mejores para bien y provecho d'acuella christiandad.

Y antes que este libro se imprimiesse fue examinado y aprovado por el R.^{mo}Obispo de Cochi'n [1] y de los senores Inquisidores.

De treinta y siete anos a esta parte que la sancta obediencia me embio' con otros Padres de la Compani'a, para doctrinar y sacramentar la dicha christiandad, hize muy grande studio en esta lengua con el desseo que teni'a de ayudar los dichos christianos, y con mucho trabajo, por gracia de N.Senor, llegue' a saberla muy bien, de manera que hize una arte en esta lengua. Y por parecer del P.^{e} Provincial de la India [2] se procuro' que se hisiesse la imprensa malavar por un Hermano de la Compani'a [3] que antes de entrar en ella era muy grande official, la

1 D. Mateus de Medina, consecrated bishop of Cochin in 1577.
2 A. Valignano, Provincial de Goa, 1583-1587.
3 Joao Goncalves.

qual el hizo toda de su mano con mucho trabajo y diligencia. Y assi′ por orden del mismo Provincial me ocupe′ en componer algunos libros, los quales despues de aprobados se imprimieron en la dicha lengue. Agora nuevamente en este ano de 86 se imprimio este libro de la Vida de los Sanctos, las quales communique con algunos naturales que saben y entienden bien esta lengua. Y para que estas vidas saliessen bien apuradas gaste′ en las tresladar en esta lengua mas de tres anos, y assi por lo que yo entiendo desta lengua, como por lo que disen los naturales, y tambien otros Padres de la Compani′a que hisieron grande studio en ella, creo que van sin yerro en la lengua y muy bien apuradas, de lo qual sea gloria a N.Senor, como, en el imprimir este libro se pretiende provecho para la misma christiandad.

Con esto se ha de advertir que el alfabeto desta lengua malavar es muy differente del nuestro y por esso la tabla de los dichos Sanctos y fiestas van en la imprencio′n malavar differente desta neustra.

Vale

Enrrique Enrriquez de la Compani′a de Jes′us.
en lenguas malavar por el P.ᵉ Enrrique Enrri-
Libro de las vidas de algunos Sanctos transladadas
quez de la Compani′a de Jesus en que van las
vidas de los seguientes Sanctos.

A

Adviento de N. Senor
Andre′ apo′stol
Augustino
Adriano
Antonio
Apolonia
Alexo
Angeles
Agatha
Acencio′n de N. Senor
Asumpcio′n de N.ª Senora

B

Blas
Benito
Bernardo
Bartholome′ apo′stol

C

Cathalina
Christina
Christo′val
Cecilia
Circuncicio′n de N. Senor
Comemoracio′n de los defuncto
Compacion de N.ª Senora en la pasion de Christo

D

Domingo

E

Eustachio
Estevan
Eugenia
Epiphani′a
Encarnacio′n de N. Senor

F

Felippe apo'stol
Francisco
Feli'citas con los siete hijos

G

Gero'nymo

I

Juan apo'stol y vangelista
Juan Baptista
Invencio'n de la cruz
Juizio final
Ignatio

L

Lusi'a
Lorenço

M

Marti'n
Mari'a Magdelena
Mari'a egipsiaca
Margarita
Mathi'as apo'stol
Matheo apo'stol
Miguel Archa'ngel

N

Nascimiento de N. Senor
Nascimiento de la Virgen
N.ª Senora
Nuestra Senora de las Nieves
Nicola's

P

Pedro apo'stol
Pablo apo'stol
Paulino
Purificacio'n de N.ª Senora
Pacio'n de N. Senor

Q

Quaresma

R

Resurrectio'n de N. Senor
Santo Sacramento
Santiago mayor

S

Santo Sacramento
Santiago mayor
Santiago menor
Simonis y Judas
Silvestre
Spiritu Sancto
Sebastia'n con sus hijas
Siete Dormientes

T

Todolos Sanctos
Trinidad
Thome' apo'stol
Tays o Taide

V

Vicente

Reviews

TAMIL ENCYCLOPAEDIA, VOL. IV

Every Tamilian will rejoice over the publication of the 4th volume of the Tamil Encyclopaedia by the efficient and enterprising Tamil Valarchi Kazhagam. This volume is another refutation of the charge that the Tamil language is not capable of becoming the medium of instruction in the University classes. Articles on questions connected with Economics, Mathematics, Science, and Psychology are so rendered as to be easy to follow, though a few require close attention. Technical terms have been, in general, well translated. For instance, the Tamil equivalents for : Citizenship (குடிமை), Automatic Pistol (தானியங்கிக் கைத் துப்பாக்கி), Applied Psychology (செயல் முறை உளவியல்), Fixed and Floating Capital (அசையா, அசையும் முதல்), Instinct of Self-Preservation (தற்காப்பு இயல்பூக்கம்), Auto-Suggestion (தற்கருத் தேற்றம்) are, I think, acceptable.

It must however be pointed out that some other terms as : Civil right, Parliament, Indian Union have not been translated. And some of the articles smell of too literal a translation for the meaning of the Tamil sentences to be obvious even after repeated reading. Not all the articles, with all their wealth of information, give the impression of a well-planned piece of composition.

But these remarks should not withhold anyone from wholeheartedly congratulating the editor and his collaborators who have brought out this 4th Volume, which, with its erudite articles copiously illustrated, will give an all-round instruction to the public, as an encyclopaedia is expected to do, and will, for the benefit of students hasten the day when both Science and Humanities in the University classes will be taught in Tamil.

V. M. G.

HINDU CULTURE AND THE MODERN AGE

By

Dewan Bahadur K. S. RAMASWAMI SASTRI

This book reproduces the Special Lectures delivered by Sri K. S. Ramaswami Sastri at the Annamalai University in 1957. An examination of the fundamentals of the Hindu culture as reflected in the Dharma, Artha, Kama and Moksha Sastras is followed by the distinctive contribution of Tamil culture to the development of the composite Hindu culture. A notable feature of the Hindu culture has been its spirit of toleration and its receptivity to external ideas including those of the West. The author has expounded the intellectual gift of the Hindus, and their development of insight and introspection through Yoga and spirituality. However, one cannot help feeling that in the treatment of the matter, readability is unduly affected by a plethora of quotations.

In his attempt to trace the evolution of Hindu culture he harks back to the theory of P. T. Srinivasa Aiyangar that both the Dravidians and the Aryans are autochthones of India. Though reinforced by certain arguments, this view does not seem to be convincing. It is inexplicable why people in early days should have left fertile and extensive India in search of new homes far away. Theories of foreign origin of the Dravidians and Aryans are not to be discarded merely on the ground that they were first formulated by European scholars.

The proficiency attained by the Hindus in Mathematics, Medicine and other Sciences and arts are described at length. The Dharmasastras, Arthasastras, Kamasastras and Mokshasastras which the Hindus have produced are mentioned and their importance explained. The sources of Hinduism like the Srutis, Smritis, Itihasas, Puranas, Agamas, Tantras and Bhashyas as well as the rituals of

the religion are indicated. The contribution of the Tamils to the building of Hindu culture are described and he shows how Hinduism is a product of Aryan and Dravidian deities and practices. The impact of the West on Hindu culture and the lessons that each has to teach the other are examined in the last part of the book. The book is packed with details and the author's vast learning and broad outlook are in evidence throughout the survey. There are unfortunately many misprints in the book.

K. K. PILLAY.

ANNALS OF THE BHANDARKAR ORIENTAL RESEARCH INSTITUTE, Vol. XXXVII, 1956

The 37th volume of the Annals of the B.O.R. Institute maintains the high standard which the Journal has already attained. It presents 11 articles and 16 notes containing discussions of specific points of controversy, besides reviews of certain recent publications on Sanskrit literature and Indian history. Among the articles, that of Sri V. S. Agrawala urges the need of a cultural commentary on the Mahabharata in the light of knowledge provided by Indian History, archaeology, philosophy, religion and literature. Sri S. K. Dikshit discusses the thorny problem of the Kushan chronology, and though this article of his forms but a part of his elaborate treatment of the subject, his conclusions regarding the dates of the rulers are notable. Vast learning and a critical attitude are clearly in evidence; but the validity of his conclusions can be assessed only when the entire paper is published. Sri P. K. Gode places Sudarsanacarya between c. A.D. 1300 and 1500; but the basis of his inference does not seem to be convincing. An interesting paper contributed by the same scholar provides the result of his study on the history of kite-flying in India and outside. But obviously the sources pertaining to the rest of Asia besides India have to be utilised before a complete picture can be had. Mr. Ludwik

Sternbach discusses the extent to which the Garuda Purana is indebted to the Chanakya Rajyaniti Sastra and shows that the Brahaspati Samhiti of the Garuda Purana, far from being an original production, forms but a repetition of the earlier Chanakya Rajyaniti Sastra. Sri Buddha Prakash examines the references to the career and exploits of Chandragupta as found mentioned by Firdausi. In particular, the details furnished about the last Nanda king and the reference to Chandragupta's alliance with Alexander provide corroboratory evidence. Two Vedic Gathas and their social as well as political implications are discussed by Sri R. C. Hazara, while the beginnings of the Sankhya school of philosophy are traced by Mr. Walter Ruben to the 4th century B.C. Sri V. B. Mishra describes the social condition of India during the Medieval period as gleaned from the epigraphs as well as the accounts of the Muslim travellers. The light thrown by Alberuni, Al Masudi and Abu Zaid on the caste system, marriage dress and food of the people is illuminating. Another scholarly study is that of Sri C. D. Chatterjee on Asoka's Pillar Edict which records the benefactions of Queen Charuvaki. Sri Radhakrishna Chaudhary examines the extent to which heretical sects were responsible for the increased elaboration of the orthodox rituals which came to be expounded in the Puranas. In spite of their legendary foundations and palpable contradictions the Puranas constitute a repository of Hindu rites and customs. The critical notes form scholarly supplements to the learned articles found in the Journal.

K. K. PILLAY.

BOOK RECEIVED

A GUIDE TO TAMIL BY THE DIRECT METHOD by PROF. P. JOTHIMUTHU. Published by the Christian Literature Society, Madras. Pages 257. Price Rs. 6.50.

News and Notes

LITERARY CONTRIBUTIONS

THE VISVA-BHARATI QUARTERLY

SANTINIKETAN, WEST BENGAL INDIA 16th June 1958.

The Chief Editor, *Tamil Culture*,
13 Clemens Road, Madras-7.

Dear Sir,

Realising that you wish to promote an understanding of the richness and variety of Tamil culture, through your journal, I wish to seek your help in obtaining worthwhile contributions of about 5,000 words each on any of the following subjects of our interest :—

(i) Rabindranath Tagore in Tamil Translation ;

(ii) Tagore and Bharati ;

(iii) Trends and Tendencies of Modern Tamil Literature.

The last-named may be divided into a series of four articles.

Articles for publication in the *Quarterly* are paid for —although the token honorarium amounts to Rs. 25 only.

As the subject of this letter is one of our mutual interest I have every hope of receiving an early and sympathetic response.

Yours sincerely,
K. Roy,
Editor.

Readers who wish to contribute articles may correspond directly with the Editor, Visva-Bharati Quarterly—Editor, *Tamil Culture*.

TAMIL DANCES IN AUSTRALIA

Dancer Tilakavathi Kanagasabai of Ceylon is having quite a busy time in Australia. She has so far given a series of solo recitals in Melbourne and Brisbane and appeared twice on TV. The critics greeted her performance of Baratha Natyam with a great deal of enthusiasm although admitting that they could not understand very much of what was going on. Wrote one : " What she relies on, and what carries her performance through, are a light and graceful body, expressive eyes and a superbly descriptive pair of hands. All these are used to their maximum advantage either to evoke a mood or an emotion or to enact a story through the use of symbolic gestures.... Even without a knowledge of the culture one could not fail to be impressed....".

She has been booked to appear in other major cities before her return home towards the end of the year.

—*Ceylon Observer*, July 6, 1958.

USE OF TAMIL FOR GOVERNMENT WORK

The Madras Government have sanctioned the post of a Special Executive Officer to assist the work of the Official Language Implementation Committee and Mr. K. Ramalingam, retired Municipal Commissioner, has been appointed to the post.

The Special Officer will have mainly touring work, visiting offices where Tamil has already been introduced and he will help in the implementation of the programme of switching over to Tamil and solve problems that may arise in such offices.

A sub-committee consisting of experts under the Director of Legal Studies is now engaged in preparing a glossary of legal terms in Tamil.

The Hindu—August 22, 1958.

TIRUKKURAL IN "KRITIS"

The first volume of *Tirukkural Madhura Kirtanai,* composed by Mr. T. R. Viswanatha Sastri of Mayuram, was released at a meeting organised by the Triplicane Cultural Academy at Nammalwar Mansions. Mr. M. Bhaktavatsalam, Home Minister, presided.

Mr. M. P. Narasimhan, Secretary of the Academy, welcomed the gathering.

Prof. P. Sambamurthy, introducing the author, said Mr. Viswanatha Sastri was a scholar both in Sanskrit and in Tamil and his compositions would reveal his talent in music. He emphasised the need for giving patronage to the composers so as to enable them to continue their service to music and to the different languages.

Mr. Bhaktavatsalam, who released the volume, considered it a great *sadana* on the part of Mr. Viswanatha Sastri in rendering "Tirukkural" in *kritis.* He felt that the great ideals found in "Kural" could be popularised easily through the medium of music, besides developing *bhakti* or devotion to God among the people. He expressed the hope that the volume would find a place in all the libraries in the State.

Addressing the gathering, Mr. Viswanatha Sastri mentioned that the first volume contained 41 *kritis.* He would be bringing out, he said, six more volumes, each containing an equal number of *kritis.* He then sang some "Kural" stanzas in the form of *kritis.*

Srimathis Bhooma Krishnamurthy, Mayuravalli and Kousalya entertained the gathering with "Tirukkural" in *kritis.*

The Hindu—July 19, 1958.

DUTY OF TAMIL WRITERS

Inaugurating the third anniversary celebration of the Tamil Writers' Sangam, Tiruchirapalli, Mr. S. S. Vasan, Editor, *Ananda Vikatan,* stressed the need for more writers, so that the treasures in the old Tamil classics could be put into new language to enable the common man to understand them.

He referred to the enormous influence newspapers were having in the modern world and to the rapid advance made in the printing industry and felt confident of the future of writers.

Mr. Vasan also stated that he commenced his writing career decades ago when he was a student in a local institution, at the feet of the Rock temple Pillayar, and referred to the services rendered to the Tamil literary world by writers like Dr. T. S. S. Rajan, Dr. T. V. S. Sastri and Mr. T. M. Ponnuswami Pillai, a great novelist. Srirangam had been a market place of great books. Kambar sang in Srirangam and Kalamega Pulavar was born in Tiruvanaikoil so that, Tiruchi could well be proud of its place in the Tamil literary world. Even now Srimathi Kumudhini of Srirangam, Tiruvachakamani K. M. Balasubramaniam and Tiruloka Sitaraman were contributing to Tamil literature. He also referred to the short story competition for the benefit of students and the Tamil novel competition held by *Ananda Vikatan* and appealed to Tiruchi writers to participate in the recently announced Tamil drama competition too.

Dr. M. Varadarajanar, Head of the Tamil Department, Pachayappa's College, Madras, in his presidential address appealed to the writers to combine the best in the old treasures with the new developments in literature. He deprecated the kind of untouchability seen between pulavars, versed in old classics, and the new writers and appeal-

ed to develop contact to mutual advantage. He appealed to the public not to encourage the cheap and vulgar writing in the interest of the future of the country. The modern writer must be modest, fearless and liberal in outlook.

Messrs. K. V. Jagannathan, Editor, *Kalaimagal*. and K. M. Balasubramaniam also spoke, the latter disclosing that the Thiruvachakam was to be translated into German and French and that the English translation was to be released soon.

In the evening session, two resolutions were passed, one moved by Mr. A. S. Raghavan, deploring differences of party, caste and community creeping among Tamil writers and the other, moved by Mr. A. V. R. Krishnaswami Reddiar, President of the Tiruchi Tamil Writers' Association, pleading for the organisation of the different Tamil writers' associations in Tamil Nad into a federation.

The Hindu—July 28, 1958.

THE OFFICIAL LANGUAGE

Speaking at a public meeting held under the auspices of the Young Men's Welfare Association at St. Mary's Hall, George Town, Dr. A. Krishnaswami, Member of the Lok Sabha, made a fervent plea for maintaining the *status quo* with regard to the official language of the Union and for having English as the official language for an indefinite period. Mr. N. Sivaraj, Member of the Lok Sabha, presided.

Dr. Krishnaswami said that on the subject of official language there should be no hesitancy whatsoever in postponing the issue to be settled by the next generation, in the interest of unity and other conditions which they had to take note of. There was no use talking parrotlike about Hindi being the national language of India. It was absurd, and illogical, he said, to fix anything like a time limit for

Hindi to become the official language. Even if it be 2000 A.D. there would be perpetuation of controversy over the issue, as the non-Hindi speaking people constituted the majority of the people in the country. If they switched over to Hindi as the official language a few years hence, they would not be in a position, either in the cultural or in the official sense, to play their part in the affairs of the country and the world. If they did not want any further controversy, the better thing would be to accept the proposition that the time was not ripe to decide on a change in the official language. The question should be left to the succeeding generation for a solution in the context of their times. Official language for Union purpose could only be settled years hence when they would have a more mature public opinion, when every citizen was educated up to the age of 14. It was wrong on their part to take advantage of the illiteracy of the masses and then impose something on them. He stressed the need for re-examining the Constitution in this connection.

The speaker said that the Official Language Committee must be apprised of the strength of feeling of the non-Hindi speaking people over the issue of the official language and that the Committee should invite prominent men, who had given their opinion on the question, to clarify their views before it. The problem resulting from making Hindi, the official language, was not really one of having a superficial knowledge of another language. The problem was one of knowing it as well as those who had the advantage of having it as the mother tongue. That was the basis of discrimination which was alleged by many people who had spoken against Hindi being made the official language. The time had now come when no Government, however powerful, could afford to ignore public opinion, which was very pronounced on this issue.

The Hindu—June 5, 1958.

THE KOTAS OF NILGIRIS

The annual conference of Kotas, a Dravidian hill tribe of the Nilgiris, was held at Thiruchigadi, a Kota hamlet, about 25 miles from Coonoor.

Mr. Bishnuram Medhi, Governor of Madras, who attended the conference in company with the President of the Assam Provincial Congress Committee, advised the Kotas to remain united.

A large gathering of Kotas from all over the Nilgiris attended the conference. At the beginning, Kota men and women, in their colourful dress, gave a dance performance, to the accompaniment of the traditional tribal music, which was greatly appreciated.

Mr. C. Raju, a Kota youth, on behalf of the Kotas of all the seven 'Kota-giris' of the Nilgiris, presented an address of welcome to the Governor. The address *inter alia* said : "We have been living amongst these hills from very ancient times, cultivating our lands, smelting iron ore from the hillsides to make our agricultural and other implements, and doing carpentry and pottery work for ourselves and other tribes. Our history has been a chequered one. The total population of the tribe was 1,112 in 1873. Today, it is only 1,272 after a period of 85 years. There were times when the population had gone down as low as 983. Growth of population has been hampered by chronic ill-health, lack of medical facilities and abject poverty. Unless improved medical facilities and planned measures of social and economic welfare are taken, the fear of extermination is always there."

The Hindu—June 5, 1958.

Transliteration of Tamil Phonemes* into English

VOWELS

அ	—	a	(as in among)
ஆ	—	a:	(,, calm)
இ	—	i	(,, sit)
ஈ	—	i:	(,, machine)
உ	—	u	(,, full)
ஊ	—	u:	(,, rule)
எ	—	e	(,, fed)
ஏ	—	e:	(,, able)
ஐ	—	ai	(,, aisle)
ஒ	—	o	(,, opinion)
ஓ	—	o:	(,, opium)
ஔ	—	au	(,, now)

CONSONANTS

				Hints re: articulation
Hard[1] (Plosive)	க	—	k	(as in king, angle, alhambra)
	ச	—	c	(,, church, angel, calcium)
	ட	—	t:	(,, card ?)....Retroflex - articulate with **blade** of tongue.
	த	—	th	(,, threat, this, thick)....dental.
	ப	—	p	(,, pipe, amber)
	ற	—	t	(,, atlas, sunday, arrears)..Retroflex-articulate with **tip** of tongue.
Soft (Nasal)	ங	—	ng	(,, sing)....velar n
	ஞ	—	nj	(,, angel)....palatal n
	ண	—	n:	(,, urn ?)....Retroflex n - articulate with **blade** of tongue.
	ந	—	nh	(,, anthem)....dental n
	ம	—	m	(,, mate)
	ன	—	n	(,, enter)....Retroflex n - articulate with **tip** of tongue.
Medium (non-nasal continuant)	ய	—	y	(,, yard)
	ர	—	r	(,, red)
	ல	—	l	(,, leave)....Alveolar l - articulate with **tip** of tongue.
	வ	—	v	(,, very)
	ழ	—	l-	(,, ?)....Retroflex l - articulate with **blade** of tongue.
	ள	—	l:	(,, hurl)....Alveolar l - articulate with **blade** of tongue.
Auxiliary[2] (ஆய்தம்)	ஃ	—	x	(,, ahead)

* The Tamil phonemes may for practical purposes be treated as having single allophones only, except in the case of the hard consonants which have four allophones each, as shown in note 1 on the reverse.

1. The Phonemes, classified as *hard,* have normally an *unaspirated unvoiced* value but acquire the following modified values if preceded by a consonant:—

   (a) a *slightly aspirated* unvoiced value, if preceded by a *plosive or hard consonant.*

   e.g., பக்கம் - is pronounced pakkham, not pakkam

   (b) an unaspirated but *voiced* value, if preceded by a *nasal or soft consonant*:—

   e.g., பங்கம் - is pronounced pangam, not pankam
   பஞ்சம் - ,, panjam, not pancam,

   (c) a *fricative* value if preceded by a *non-nasal continuant or medium consonant or by the auxiliary consonant.*

   e.g., பல்கலை becomes palhalai not palkalai
   எஃகு ,, ehhu not exku

NOTE.—In most present day dialects, the plosive assumes a fricative —sometimes a voiced—value after a vowel also, except in the case of t: which retains its normal unaspirated, unvoiced value even after avowel.

2. The value of this *auxiliary* phoneme, which must *always* be followed by a hard consonant, was variable during the time of Tholkappiam; it acquired a phonetic value identical with that of the following hard consonant, vide 1 (c) above,

   e.g., எஃகு became ehhu

   Later its value became fixed as h, irrespective of the following consonant.

Note. (i) With a view to keep down transliteration to the minimum it is suggested that, in the case of Tamil words which are already in free use in English (e.g., Tamil=Thamil), or where it is unnecessary to indicate the exact pronunciation, accurate transliteration need not be resorted to. In the case of proper names etc., which occur more than once in the same article, the transliteration need be shown only once in brackets side by side with a free English adaptation, the latter alone being used subsequently, except of course in cases where such a procedure will lead to ambiguity,

e.g., வேங்கடம் = Vengadam (Ve : ngkat : am).

(ii) Reference may be made to *Tamil Culture*, Vol. IV, No. 1 (January 1955 issue) pp. 58-73 for fuller details.

THE TAMIL SCRIPT

(This table is given for the guidance of those who wish to read Tamil texts which often appear in TAMIL CULTURE)

Vowels	Vowel symbols attached to preceding consonant.	Hard consonants						Soft consonants						Medium consonants					
		k	c	t:	th	p	t	ng	nj	n:	nh	m	n	y	r	l	v	l-	l:
அ a	nil	க	ச	ட	த	ப	ற	ங	ஞ	ண	ந	ம	ன	ய	ர	ல	வ	ழ	ள
ஆ a:	ா to the right of the consonant	கா					றா			ணா			னா						
இ i	ி to be *joined* at the top—right of consonant	கி																	
ஈ i:	ீ to be *joined* at the top—right of consonant	கீ																	
உ u	a semi-circle ◡, a vertical stroke ׀ or a loop ◡ to be *joined* to the bottom	கு	சு	டு	து	பு	று	ஙு	ஞு	ணு	நு	மு	னு	யு	ரு	லு	வு	ழு	ளு
ஊ u:	Same as for u, but with an additional stroke or loop	கூ	சூ	டூ	தூ	பூ	றூ	ஙூ	ஞூ	ணூ	நூ	மூ	னூ	யூ	ரூ	லூ	வூ	ழூ	ளூ
எ e	ெ to the left of the consonant	கெ																	
ஏ e:	ே to the left of the consonant	கே																	
ஐ ai	ை to the left of the consonant	கை								ணை			னை			லை			ளை
ஒ o	ெ to the left & ா to the right of the consonant	கொ					றொ			ணொ			னொ						
ஓ o:	ே to the left & ா to the right	கோ					றோ			ணோ			னோ						
ஔ au	ெ to the left & ள to the right	கௌ																	
மெய் pure consonants	A dot · on the top of the consonant	க்																	

Note.—(1) The vowels are written as shown in the first vertical column.

(2) The consonants are written as shown in the horizontal columns, with a symbol or symbols indicating the vowel immediately following. A consonant followed by the vowel அ (a) has no symbol, while the pure consonant not followed by a vowel has a dot on top.

(3) All the eighteen vowel consonants under க (k) are shown as a guide; in other cases only the irregular forms are shown, the rest being exactly similar to those shown under க (k), excepting for trivial differences in a few cases which might safely be ignored.

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